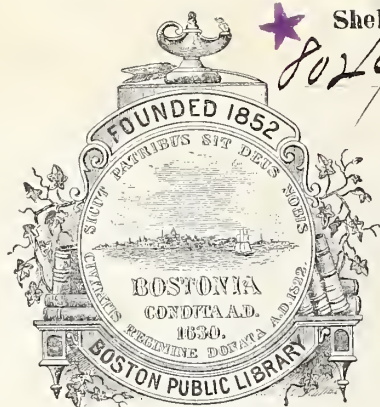


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THE CHOIR :
OR
UNION COLLECTION OF CHURCH MUSIC.

CONSISTING OF A GREAT VARIETY OF
PSALM AND HYMN TUNES, ANTHEMS, &c.
Original and Selected.

INCLUDING MANY BEAUTIFUL SUBJECTS FROM THE WORKS OF
Haydn, Mozart, Cherubini, Nauman, Marcello, Mehul, Himmel, Winter, Weber, Rossini, and
other eminent composers,
HARMONIZED AND ARRANGED EXPRESSLY FOR THIS WORK.

BY **LOWELL MASON,**
Professor in the Boston Academy of Music ; Editor of Handel and Haydn Society Collection of Church Music, Choral Harmony, Lyra Sacra, &c.

SEVENTH EDITION.

Boston :

PUBLISHED BY J. H. WILKINS & R. B. CARTER.

1837.

Price, \$10 per dozen.

8049.6

1912-19

[Faint, illegible handwriting]

Entered according to Act of Congress, in the year 1835, by MELVIN LORD, in the Clerk's Office of the District Court of
Massachusetts.

TO
SINGING SCHOOLS,
SINGING SOCIETIES AND CHOIRS,
THROUGHOUT THE UNITED STATES,
THIS WORK,
IS MOST RESPECTFULLY DEDICATED.

PREFACE.

THE 'Choir' was undertaken under the full conviction, (the result of experience and observation) that a style of music was much needed for singing schools, singing societies and choirs, more simple, natural and easy of execution; and more flowing, melodious and tasteful in its character, than much of that which is contained in the collections of psalmody now in use.

It is to be hoped, indeed, that no music will supersede such admirable old tunes as London, Old Hundred, St. Ann's and others whose solemn and majestic strains have so long animated the devotions of the house of God. For the expression of grandeur, majesty and sublimity, such tunes, if sustained with sufficient power, are unrivalled. It is exceedingly difficult, however, without the aid of an organ, to perform music composed of long and sustained notes, so as to bring out their full effect. Hence we often find a reluctance in a choir to attempt them; while, on the other hand, they are always pleased with, and it is comparatively easy for them to execute, such tunes as move somewhat quicker and in less equal notes. Nor is it to be denied that there are many emotions expressed in the Psalms and Hymns in common use, requiring a more brilliant and animated style. We would not advocate the introduction of any music into public worship that approaches to levity, or that is profaned by unhallowed associations; but we see no reason why we should be obliged to express all the various emotions to which piety gives birth, in a slow and monotonous style. Why should not the whole resources of the art, restricted indeed by the laws of taste and propriety, be enlisted in the service of the sanctuary? And may not this be done and yet religious affections and not a mere taste for music be consulted?

Much of the new music contained in this work has been procured from European authors, and a number of tunes have been written expressly for the Choir and furnished in manuscript by English and German composers. Many subjects, it will be seen, have been selected from the works of Haydn, Mozart and others. These have, almost without exception, been arranged expressly for the Choir, and are now for the first time published. They will add much to the variety of tasteful and elegant psalm and hymn tunes; and it is believed they cannot fail of gratifying the lovers of sacred song.

A large number of tunes will be found in triple measure, in the manner of Cabot and Cadiz, p. 27, and Hebron, p. 28. Tunes in this time have been found so easy of execution, effective and universally popular, that it is believed the very large addition to their number here furnished, will be acceptable and useful. It may be desirable, however, sometimes to perform tunes written in this kind of measure, in equal notes; and vice versa. A very little practice will enable a choir to make such changes. They must not be attempted, however, except with those tunes whose rhythmical construction is perfectly regular throughout, as Hebron, p. 28, Lindon, p. 53, Anson, p. 53, &c.

It has been the constant aim of the Editor to arrange the harmony in the most easy and natural manner. He is fully convinced, after a careful consideration of the subject, that music designed for schools, and especially for religious worship, should be composed in a style perfectly simple and intelligible, so as to be easily sung. Simple and natural harmony is vastly better adapted to impress the heart, and promote devotional feeling, than the most highly wrought pieces of scientific skill. The most sublime and the most pathetic are always the most simple. Church Music should be like the Gospel, which commends itself by its simplicity and sublimity, equally to the learned and unlearned. A mere display of science is as much out of place in a psalm tune, as a display of oratory in prayer.

The variety of metres is very great. It is presumed that but very few Hymns are contained in the Hymn Books of the different religious denominations, for which a tune may not be found in the Choir.

In the first edition of the Choir it was the author's leading design to furnish a volume of new music; in this (the second) edition the plan has been so far changed as to include such old tunes as are in common use, and are truly valuable—by which the work will be rendered more full and satisfactory, as an entire and complete manual of Church Music. To make room for these it has been necessary to omit some tunes contained in the first edition, from which circumstance the present edition will be found to differ considerably from that. The whole work is now stereotyped, and while no pledge is given that alterations shall not be occasionally made, it is fully believed that no changes will be required so considerable as to render the use of successive editions together, inconvenient.

Finally, it is believed that the Choir will prove a highly practical work. Not one tune has been inserted, which it was not thought might occasionally prove useful; and there are very few which may not be easily and agreeably executed, without instrumental aid and support.


Where no particular directions are given, the following arrangement of the different parts has been followed, viz: the Base is placed upon the lowest staff. This part should always be sung by the lowest male voices.

The Tenor is placed upon the upper staff. This part should always be sung by the highest male voices.

The Alto, Counter Tenor, or Second Treble, is placed upon the staff next below the Tenor. This part should be performed by boys, before their voices change, or by the lowest female voices.

The Treble is placed upon the staff next above the Base. This part should always be sung by high female voices.

EDITOR.

 Editors and publishers of music are cautioned against republishing pieces from this work. With the exception of the few old tunes, the whole of the Choir (including the arrangements from European authors,) is claimed as property, and has been secured according to law.

VALUABLE MUSICAL PUBLICATIONS.

THE CHOIR, OR UNION COLLECTION OF CHURCH MUSIC.

By LOWELL MASON, Editor of the Handel and Haydn Society Collection.

The "Choir" contains 360 pages, consisting of Psalm and Hymn tunes, in all the variety of metro found in the Hymn Books of the different denominations, short Anthems, Sentences, &c., appropriate to the various occasions of public worship, the use of singing schools and societies.

Much of the Music is entirely new, and has been drawn from the highest sources of musical taste and science in Europe, especially in Germany. Many beautiful themes have been selected and metrically arranged, expressly for this work, from the vocal works of Haydn, Mozart, Beethoven, Winter, Cherubini, Mehul, Himmel, Weber, Righini, Rossini, and other distinguished composers.

Tasteful melodies, simple, natural, and easy harmony, form a predominant trait in the work.

The "Choir" is used in Boston, at Rev. Mr. Mort's church—Mr. Young's—Mr. Pierpont's—Dr. Sharp's—Mr. Ripley's—Mr. Stow's—Mr. Blagden's—Dr. Parkman's—Pine Street—Essex Street—Park Street—Old South—Rowden Street—Brattle Square—and probably in others; in some exclusively, in others in connection with the Handel and Haydn Society Collection, and other works. It has also been extensively introduced throughout New England, in New York, and in several of the cities and states in the South and West. Numerous notices of this work have been received from individuals and societies which have introduced it.—From the singers of the Rev. Dr. Sharp's church; those of Park Street church, Old South church, Pine Street church, and Salem Street church; from Mr. G. W. Lucas, teacher of music, Northampton; Mr. Marcus Coburn, teacher of music, and leader at Rev. Mr. Pierpont's church; Mr. George Hewes, organist at Rev. Mr. Pierpont's church; C. Tiffany, leader of the Light Street (Methodist) church, Baltimore, and.

Boston Academy of Music.

At a meeting of the Boston Academy of Music, August 9, 1833, a copy of "The Choir, or Union Collection of Church Music," having been previously examined, it was unanimously *Resolved*, That the government highly approve of said work, believing that the music has been selected and prepared with great care and judgment; that it embraces a sufficient variety of tunes well adapted to the purposes of instruction, and of public and private worship; and that it is well calculated to improve the public taste, and elevate the standard of sacred music."

Boston Handel and Haydn Society.

Boston, October 23, 1833. At a meeting of the Board of Trustees of the Handel and Haydn Society, it was unanimously *Resolved*, That, in the opinion of this Board, "The Choir, or Union Collection of Church Music," contains a very rich variety of Psalm and Hymn tunes, and other pieces of music; many of which are in a style new, easy, and highly pleasing. The Board regard this book as a valuable acquisition to the stock of Church Music, calculated to create an increased interest in Singing Schools and Schools, and to promote the great object of music in public worship."

From Mr. George J. Webb, Organist, and Professor in the Boston Academy of Music.

"I take much pleasure in expressing my opinion respecting the 'Handel and Haydn Society Collection of Psalmody,' and the 'Choir,' subsequently published. I consider them the best works of the kind I have ever seen."

BOSTON HANDEL AND HAYDN SOCIETY COLLECTION.

Edited by LOWELL MASON.

"It is a collection containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New Haven.*

"We congratulate the friends of Church Music on the appearance of a book containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to rescue this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"After a thorough examination, we are decidedly of the opinion, that clergyman and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work containing one of the most complete collections of psalmody that ever was embodied."—*Harmonicon, published at London.*
The character and popularity of this work have been fully established by its extensive circulation throughout the whole United States, being greater than that of any other work of its kind.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC.

Published under the Direction of the BOSTON ACADEMY OF MUSIC.

Consisting of the most popular Psalm and Hymn Tunes, Anthems, Sentences, Chants, &c. old and new; together with many beautiful Pieces, Tunes, and Anthems, selected from the Masses and other works of Haydn, Mozart, Beethoven, Pergolesi, Righini, Cherubini, Romberg, Winter, Weber, Niggeli, Kübler, and other distinguished composers, arranged and adapted to English words, expressly for this work.

By an extensive correspondence, numerous original tunes and pieces have been procured, written by eminent foreign composers; also some valuable pieces from the pens of our own countrymen, in addition to those furnished by the Professors of the Academy. The work is particularly rich in set pieces, anthems, &c., which are numerous, and suitable for singing societies and concerts, as well as for the various services of the church.

The Rudiments, or Instructions in Singing, prefixed to the work, have been prepared on the Pestalozzian—or, as it may properly be termed, Nature's own system"—by Mr. L. Mason, being principally an abstract of the author's "Manual of Instruction," and which exhibits in a simple and clear manner the very successful mode of instruction adopted in his own schools or such as has not before appeared in this work, of the highest character.

THE BRIDGEWATER COLLECTION. Twenty-sixth Edition.

The attention of singers is called to a new edition, of this long-established and popular work. It contains an additional number of metrical tunes; but the alterations in this part of the work are not such as to unfit it for use with former editions. The selection of Anthems and Pieces has been very considerably changed, and will be found to embrace much that is new or such as has not before appeared in this work, of the highest character.

THE BOSTON ACADEMY'S COLLECTION OF ANTIEMS, CHORUSES, &c. By LOWELL MASON.

MANUAL OF THE BOSTON ACADEMY OF MUSIC, for Instruction in the Elements of Vocal Music, on the System of Pestalozzi. By LOWELL MASON.

Extract from the Preface.

"The method of teaching music here proposed having been applied to various classes of learners with great success under the auspices of the Academy, they feel prepared to recommend it to teachers of music, instructors of common schools, heads of families, and to all who desire to acquire and to communicate a thorough knowledge of the elementary principles of vocal music, as a work well adapted to their purposes. The extent to which the analysis is carried, and the clear and natural manner pursued in developing the principles, will find himself possessed of all the knowledge requisite for the correct performance of vocal music. The examples for training the ear and the voice, if only attended to, can hardly fail to bring those organs to a good state of improvement. We cannot but hope that this Manual will prepare the way for, and be the means of introducing, a greatly-improved method of teaching vocal music; and that this study, so deeply interesting, especially when its connection with the public and social worship of God is considered, will receive a far more general and thorough attention from all classes of the community, than it has received heretofore, and will, at no distant day, take rank among the branches of common school education.

By order of the Government,
GEO. WM. GORDON, Secretary of the Academy."

THE JUVENILE LYRE; or, Hymns and Songs, Religious, Moral, and Cheerful; set to appropriate Music, for Primary and Common Schools. By LOWELL MASON.

INTRODUCTION TO THE ART OF SINGING.

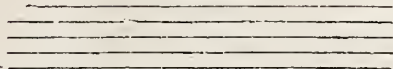
LESSON I.

OF THE STAFF.

1. What is a Staff?

A Staff is five lines with their intermediate spaces.

EXAMPLE.



2. What is the use of a Staff?

Most of the musical characters are written upon it.

3. In what order are the lines and spaces of the Staff counted?

From the lowest, upward.

EXAMPLE.

<i>Lines.</i>			<i>Spaces.</i>		
5	_____	Fifth Line.	4	_____	Fourth Space.
4	_____	Fourth Line.	3	_____	Third Space.
3	_____	Third Line.	2	_____	Second Space.
2	_____	Second Line.	1	_____	First Space.
1	_____	First Line.			

4. What is each line and space of the Staff called?

A degree.

5. How many degrees does the Staff contain?

Nine; there being five lines and four spaces.

6. What are used when more than nine degrees are wanted?

The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.

Space above.	-----	} Leger lines above.

Space below.	-----	} Leger lines below.

LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?

Seven.

2. How are they named?

After the first seven letters of the alphabet, A, B, C, D, E, F, & G.

3. How are musical sounds represented upon the Staff?

By the letters after which they are named.

4. What is a Clef?

A Clef is a character used to fix or determine the situation of the letters upon the Staff.

5. How many Clefs are there?

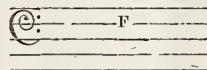
Three.

6. What are they called?

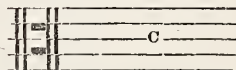
The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

EXAMPLE.

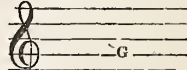
The Base, or F. Clef.



The Tenor, or C. Clef.



The Treble, or G Clef.



7. Which of the Clefs are most used in vocal music?

The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.

8. How are the letters placed upon the Staff according to the Treble Clef?

Situation of the letters upon the Staff, according to the Treble Clef.

9. How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters upon the Staff according to the Base Clef.

10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor and often when used for Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

TREBLE CLEF

Middle C being the leger line below the Treble and the leger line above the Base Staff.

BASE CLEF.

TREBLE CLEF, as used for Tenor and Alto.

11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III

OF NOTES AND RESTS.

1. What are notes?
Characters written upon the Staff as signs of musical sounds, showing their length and order.
2. How many kinds of notes are there?
Six.
3. What are they called?
Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.

4. What is the proportionate duration or length of the notes?
One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.
One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.
One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.
One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.
One Semiquaver is equal to 2 Demisemiquavers.
5. What is the use of a dot after a note?
A dot after a note adds one half to its length

EXAMPLE.

6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE. *



8. What are Rests?

Rests are marks of silence.

9. How many are there?

Six.

10. What are they called?

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, and Demisemiquaver Rest.

EXAMPLE.

Semibreve rest. Minim rest. Crotchet rest. Quaver rest. Semiquaver rest. Demisemiquaver rest.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its correspondent note, or note of the same name.

12. How may the length of a Rest be augmented?

By the use of a dot, as is the case with notes.

* The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

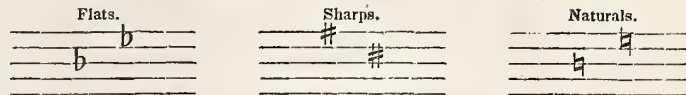
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note?

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

A Measure consists of all the notes contained between two bars

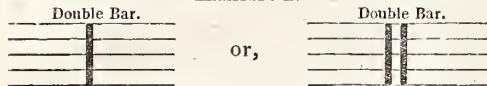
EXAMPLE.



9. What is the use of a Double Bar?

It shows the end of a strain, or a line of the poetry

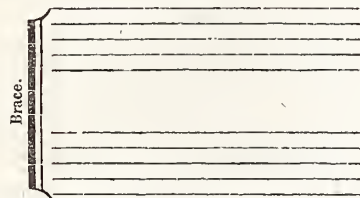
EXAMPLE.



10. What is the use of a Brace?

It shows how many parts are to be performed together.

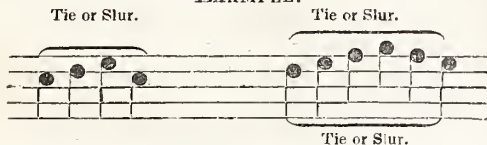
EXAMPLE.



11. What is the use of a Tie or Slur?

It shows that the notes over or under which it is drawn are all to be sung to one syllable.

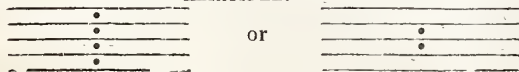
EXAMPLE.



12. What is the use of a Repeat?

It shows what part of a tune is to be sung twice.

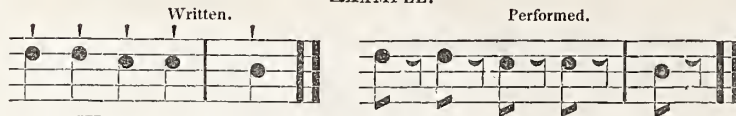
EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?

They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.



14. What is meant by singing Staccato?

Singing in a short, pointed, and articulate manner.

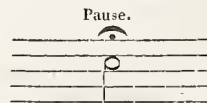
15. What is meant by singing Legato?

Singing in a smooth, close, and gliding manner.

16. What is the use of a Pause?

It shows that a note may be continued beyond its usual length.

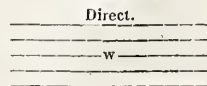
EXAMPLE.



17. What is the use of a Direct?

It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.



18. What is a Shake or Trill?

It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

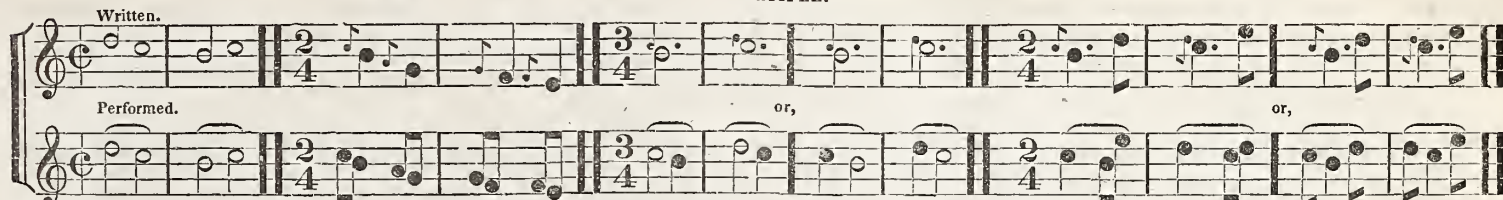


NOTE. The Shake is an ornament, both brilliant and elegant ; but it should have no place in Psalmody, or common Church Music

19. What is an Appoggiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.

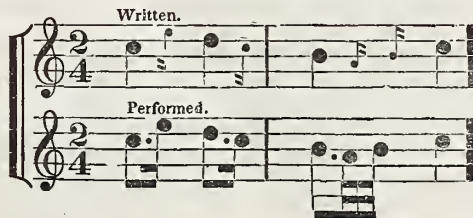
EXAMPLE.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.



NOTE. Appoggiatures and After Notes are not reckoned in making up the time of a measure ; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appoggiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them

in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear ; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.



LESSON V. (a.)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced.

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?—Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (B \flat) on what letter is the syllable Si?—On E.11. If the signature be two flats, (B and E \flat) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E, and A \flat) on what letter is the syllable Si?

On D.

* The *a* in these syllables may be sounded as in *Fa*, or as in *Fall*—at the discretion of the Teacher.

13. If the signature be four flats, (B, E, A and D \flat) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F \sharp) on what letter is the syllable Si?

On F \sharp .

15. If the signature be two sharps, (F and C \sharp) on what letter is the syllable Si?

On C \sharp .

16. If the signature be three sharps, (F, C and G \sharp) on what letter is the syllable Si?

On G \sharp .

17. If the signature be four sharps, (F, C, G and D \sharp) on what letter is the syllable Si?

On D \sharp .

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for *Fa*, *Se* for *Sol*, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them.

LESSON V. (b.)

OF SOLMIZATION BY FOUR SYLLABLES.

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff?
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (B \flat) on what letter is the syllable Mi?
On E
10. If the Signature be two flats, (B and E \flat) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and A \flat) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and D \flat) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F \sharp) on what letter is the syllable Mi?
On F \sharp .

14. If the Signature be two sharps, (F and C \sharp) on what letter is the syllable Mi?

On C \sharp .

15. If the Signature be three sharps, (F, C and G \sharp) on what letter is the syllable Mi?

On G \sharp .

16. If the Signature be four sharps, (F, C, G, and D \sharp) on what letter is the syllable Mi?

On D \sharp .

17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?

They follow upon each degree of the staff in regular order.

18. What is the order of the syllables ascending from Mi?

Fa, Sol, La, Fa, Sol, La.

19. What is the order of the syllables descending from Mi?

La, Sol, Fa, La, Sol, Fa.

20. What effect have accidentals upon solmization?

When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.

21. How are such changes to be made?

Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (a.) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?

The duration, or the measure and movement of sounds.

2. How many kinds of time are there?

Three.

3. What are they called?

Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal; but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?

Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?

Three.

6. What is the first sign of Common time?

The letter C .

7. What note or notes fill a measure?

A Semibreve or its equal in other notes or rests.

8. How many motions or countings are employed in describing or measuring it?

Four.

9. On what part of the measure does the accent fall?

On the first and third.

10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?

A Semibreve or its equal in other notes or rests

12. How many motions or countings are employed in describing or measuring it?

Two or four.

13. On what part of the measure does the accent fall?

Usually on the first, but sometimes on the first and third.

14. What is the third sign of Common time?

The figures $\frac{2}{4}$.

15. What note or notes fill a measure?

A Minim or its equal in other notes or rests.

16. How is it described or measured and accented?

In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?

Three.

18. What is the first sign of Triple time?

The figures $\frac{3}{2}$.

19. What note or notes fill a measure?

A dotted Semibreve, or its equal in other notes or rests.

20. How many motions or countings are employed in describing or measuring it?

Three.

21. On what part of the measure does the accent fall?

Principally on the first, and slightly on the third.

22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?

A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?—Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it—Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures employed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eighths of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?—Five.
3. How many Semitones?—Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?—Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

7. What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending*?

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [Sol to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending*?

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the Third sounds [Si to Do] are semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.

MAJOR MODE.
Ascending and Descending.

Do.	8
Si.	Semitone.
	7
	Tone.
La.	6
	Tone.
Sol.	5
	Tone.
Fa.	4
Mi.	Semitone.
	3
	Tone.
Re.	2
	Tone.
Do.	1

MINOR MODE.
Ascending.

La.	8
Si.	Semitone.
	7
	Tone.
Fi.	6
	Tone.
Mi.	5
	Tone.
Re.	4
Do.	Tone.
	3
	Semitone.
Si.	2
	Tone.
La.	1

MINOR MODE.
Descending.

La.	8
	Tone.
Sol.	7
	Tone.
Fa.	6
Mi.	Semitone.
	5
	Tone.
Re.	4
	Tone.
Do.	3
	Tone.
Si.	2
	Semitone.
La.	1

11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor Mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor Mode said to be relative?

When the Signature is the same—or, when they agree in Signature.

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor.

The third.

17. What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?

When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?—On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?—On A.

25. What is meant by the transposition of the scale?

The scale is said to be transposed when it commences on any other

letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?—By the use of Flats or Sharps

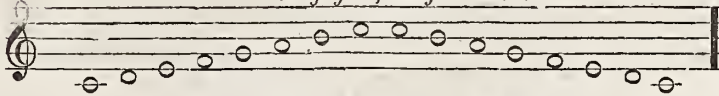
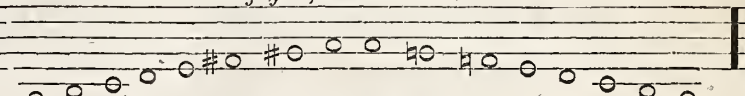
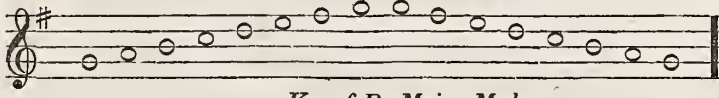
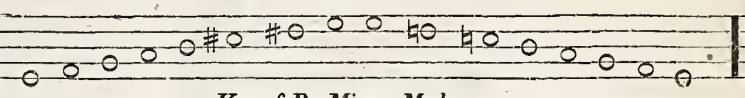
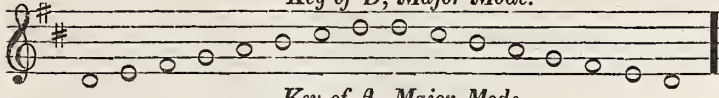
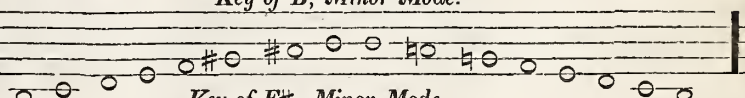
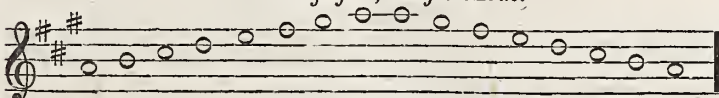
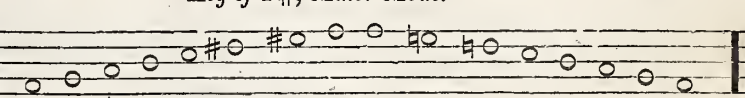
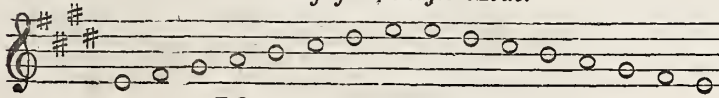
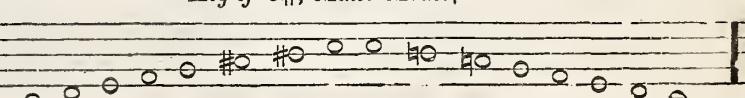
27. Into how many keys may the scale be transposed?

Twelve—each of which may be in the Major or Minor mode.

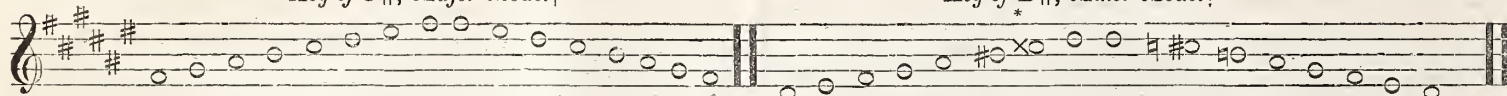
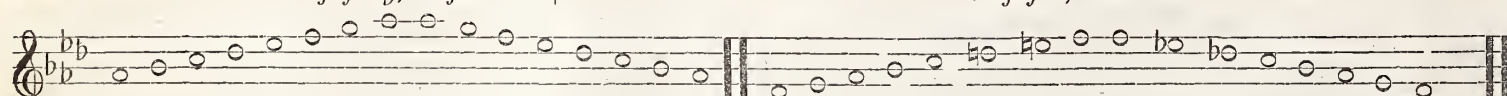
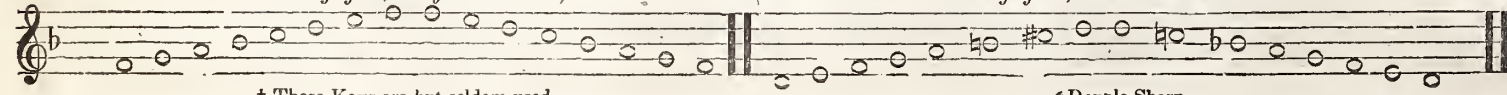
28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?

By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

<p><i>Key of C, Major Mode.</i></p> 	<p><i>Key of A, Minor Mode.</i></p> 
<p><i>Key of G, Major Mode.</i></p> 	<p><i>Key of E, Minor Mode.</i></p> 
<p><i>Key of D, Major Mode.</i></p> 	<p><i>Key of B, Minor Mode.</i></p> 
<p><i>Key of A, Major Mode.</i></p> 	<p><i>Key of F#, Minor Mode.</i></p> 
<p><i>Key of E, Major Mode.</i></p> 	<p><i>Key of C#, Minor Mode.†</i></p> 

INTRODUCTION TO THE ART OF SINGING.

*Key of B, Major Mode.†**Key of G#, Minor Mode.†**Key of F#, Major Mode.†**Key of D#, Minor Mode.†**Key of Db, Major Mode.†**Key of Bb, Minor Mode.†**Key of Ab, Major Mode.†**Key of F, Minor Mode.**Key of Eb, Major Mode.**Key of C, Minor Mode.**Key of Bb, Major Mode.**Key of G, Minor Mode.**Key of F, Major Mode.**Key of D, Minor Mode.*

† These Keys are but seldom used.

* Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note, called?
The Tonic. [Do in the Major and La in the Minor mode.]
2. What is its-peculiar character?
It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.
3. What is the second note of the scale called?
The Supertonic. [Re in the Major and Si in the Minor mode.]
4. Why is it so called?
Because of its situation; being the next above the Tonic.
5. What is the third note of the scale called?
The Mediant. [Mi in the Major and Do in the Minor mode.]
6. Why is it so called?
Because it is midway between the Tonic and Dominant.
7. What is peculiar to the Mediant?
It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode.
8. What is the fourth note in the scale called?
The Subdominant. [Fa in the Major and Re in the Minor mode.]
9. Why is it so called?
Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.
10. What is the fifth note of the scale called?
The Dominant. [Sol in the Major and Mi in the Minor mode.]
11. Why is it so called?
Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.

12. What is the sixth note of the scale called?
The Submediant. [La in the Major and Fa in the Minor mode.]
13. Why is it so called?
Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.
14. What is the seventh note of the scale called?
The subtonic, or leading note. [Si in the Major and Sol in the Minor mode.]
15. Why is it so called?
Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.
16. What is the eighth note of the scale called?
When considered in relation to the first it is called the Octave
17. What is the difference between the Tonic and the Octave?
The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.
18. How may the Tonic or Key Note be known?
If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.
- The last note in the Base is usually the Tonic, though not necessarily so.
19. How may the Minor Tonic be known from its relative Major?
By the leading note, which in the Minor mode is always formed by an accidental.

LESSON IX

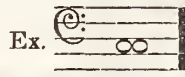
OF INTERVALS AND THEIR INVERSION.

1. What is meant by an Interval?
The distance from one sound to another.
2. What is the smallest practicable interval?
A Semitone.
3. How many intervals are found in the Diatonic Scale?
Fourteen.
4. What are they called?

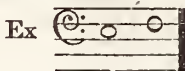
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

EXAMPLE.

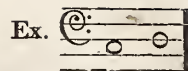
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C.



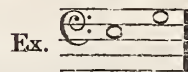
MINOR SECOND; as from E to F, consisting of one semitone.



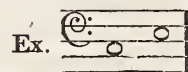
MAJOR SECOND; as from C to D, consisting of one tone.



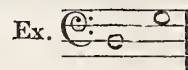
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone.



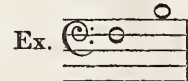
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones.



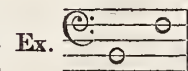
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone.



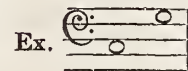
SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones.



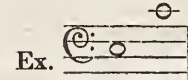
FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones.



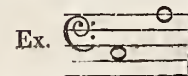
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone.



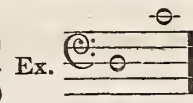
MINOR SIXTH; as from E to C, consisting of three tones and two semitones.



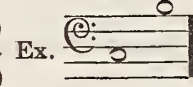
MAJOR SIXTH; as from C to A, consisting of four tones and one semitone



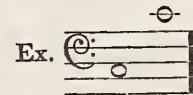
MINOR SEVENTH; (called also *flat seventh*;) as from D to C, consisting of four tones and two semitones.



MAJOR SEVENTH; (called also *sharp seventh*;) as from C to B, consisting of five tones and one semitone.



OCTAVE; as from C to C, consisting of five tones and two semitones.



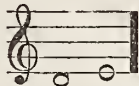
5. What is meant by the Inversion of Intervals?

When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called Inversion.

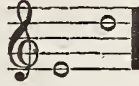
EXAMPLE.

By Inversion

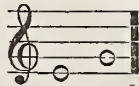
a Second



becomes a Seventh,



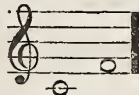
a Third



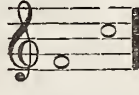
becomes a Sixth,



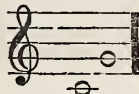
a Fourth



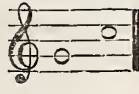
becomes a Fifth,



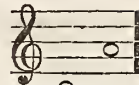
a fifth



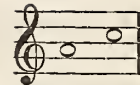
becomes a Fourth,



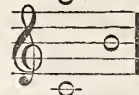
a Sixth



becomes a Third,



a Seventh



becomes a Second,



6. Which of the Diatonic intervals are called Consonant?

The Octave, Fifth, Perfect Fourth, Thirds and Sixths.

7. Which of the Diatonic intervals are called Dissonant?

The Seconds, Sevenths, and Sharp Fourth.

LESSON X.

OF THE CHROMATIC SCALE, &c.

1 What is the Chromatic Scale?

A scale proceeding by Semitones only.

2 How is the Chromatic Scale formed?

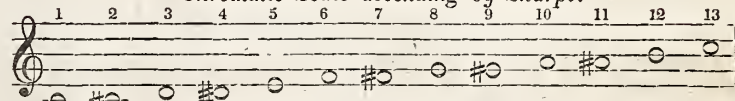
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.

3. What syllable is used in singing this scale?

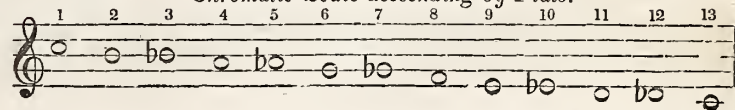
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



4. How many distinct sounds are there in the Chromatic Scale?

Twelve.

5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?

By the use of Sharps or Flats. (See Lesson vii. Ques. 28, and Ex. page xvii.)

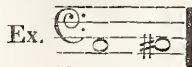
OF CHROMATIC INTERVALS.

6. What are Chromatic Intervals?

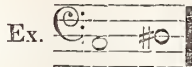
Such Intervals as are derived from the Chromatic Scale.

7. What are they?

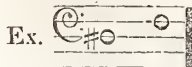
Extreme Sharp, or Superfluous, Unison; as }
from C to C \sharp .



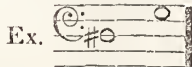
Extreme Sharp, or Superfluous, Second; as }
from C to D \sharp .



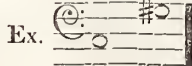
Extreme Flat, or Diminished, Third; as from }
D \sharp to F.



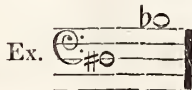
Extreme Flat, or Diminished, Fourth; as }
from D \sharp to G.



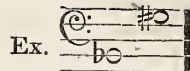
Extreme Sharp, or Superfluous, Fifth; as }
from C to G \sharp .



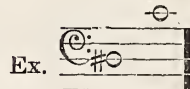
Extreme Flat, or Diminished, Sixth; as from }
D \sharp to B \flat .



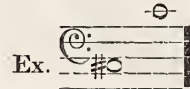
Extreme Sharp, or Superfluous, Sixth; as from }
B \flat to G \sharp .



Extreme Flat, or Diminished, Seventh; as from }
D \sharp to C.



Extreme Flat, or Diminished, Octave; as from }
C \sharp to C.



NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C \sharp to D \flat ; or from G \sharp to A \flat , &c. and thus divided, it is called the **ENHARMONIC SCALE**. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C \sharp and D \flat —G \sharp and A \flat , &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrow's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPLANATION OF MUSICAL TERMS

A, signifies in, for, at, with, &c.
Adagio (or *Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement
Allegretto, less quick than *Allegro*.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style
Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.
Andantino, quicker than *Andante*.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with
Con furia, with boldness.
Crescendo, *Cres.* or < , with an increasing sound
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.* or > , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolee, sweetness, softness, gentleness, &c.
E, and.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentamente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato between *Andante* and *Allegro*.
Motto, much.
Non, not.—*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

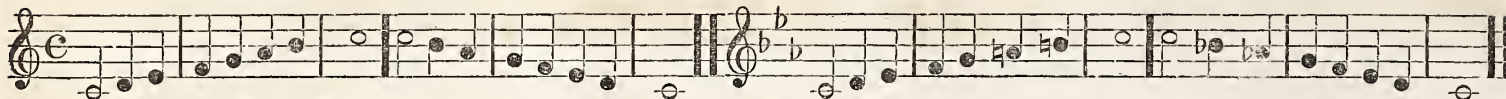
Piano, or *Pia*, soft.
Pianissimo, *Pianiss.* or *PP*, very soft
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Ripieno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.*

Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode.

Ascending Scale—Minor Mode—Descending Scale—Minor Mode.



No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

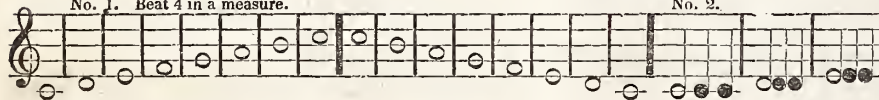


No. 3.



EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

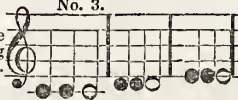


No. 2.



&c. through the scale, ascending and descending.

No. 3.



&c.

No. 4.



&c.

No. 5.



No. 6.



&c.

No. 7.



&c.

&c.

No. 8.



&c.

No. 9.



&c.

No. 10.



&c.

No. 11.



&c.

No. 12.



&c.

No. 13.



&c.

No. 14.



&c.

No. 15.



* These and similar lessons, varied at the discretion of the teacher, should form a part of every day's practice.

THE CHOIR :

OR

UNION COLLECTION OF CHURCH MUSIC.

St. PAUL's. L. M.

Dr. Green.

2d ending.

The Lord is good—the Lord is kind—His grace is great—his mercy sure ; And all the race of man shall find, His truth from age to age endure.

[Choir.]

7 4 6 4-6 6 4 8 7 6 6 4 6 3-6 6 4 8 7

Oh ! may our ardent zeal employ Our loftiest thoughts our loudest songs ; Let there be sung, with warmest joy, Hosanna from ten thousand tongues.

3 3 6 4 6 3 5 4 3 8 7 4 8 3 3 6 4 6 4 7 4 3 6 3-2 8 7 4 3 7 3 6 5 5 6 6 5 4 3 4 3

FARNSWORTH. L. M.

Oh let the saints with joy record, The truth and greatness of the Lord ; How great his works ! how kind his ways ! Let every tongue proclaim his praise.

4 6 4 3 6 6 6 4 7 4 3 6 — 4 6 3 4 6 6 5 6 6 5

Now God invites—how blessed the day! How sweet the Gospel's charming sound! Come, sinner haste—oh, haste away, While yet a pardoning God is found.

CADIZ. L. M.

Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad! Oh praise our God—his power adore, From age to age—from shore to shore.

There is a stream, whose gentle flow, Supplies the city of our God ! Life, love, and joy still gliding through, And watering our di - vine abode.

4/3 6 - 6 5 4 3 6 6 6 6 6 6 6 5 4 3 7 6 6 4 7

HEBRON. L. M.

Thus far the Lord hath led me on, Thus far his power prolongs my days ; And every evening shall make known, Some fresh memorial of his grace.

6 5 7 6 6 7 6 6 4 6 7

Thine earthly temples, Lord, we love ; But there's a nobler rest above ; To that our longing souls aspire, With cheerful hope—and strong desire.

76 54 3 6 4 7 43 98 4 2 5 6 7 65 43 76 54 3 7 43 98 4 2 6 6 65 4 7

EASTON. L. M.

Arranged from Mozart.

Come, smiling hope, and joy sincere, Come, make your constant dwelling here ; Still let your presence cheer my heart, Nor sin compel you to depart.

7 65 43 8 7 5 = 6 6 4 7 5 7 - 98 43 65 43 6 4 4 2 6 5 6 6 4 7

FARMINGTON. L. M.

2d ending.

Oh render thanks to God above, The fountain of eternal love? Whose mercy firm, through ages past, Has stood, and shall forever last.

7 6 6 - 6 7 6 - 6 6

GERMANY. L. M.

Beethoven.

Adagio Sostenuto e Piano.

Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

4 6 6 65 = 7 = 6 766 5 76 5 6 - 76 6 7 65 6 67 =

Legato e Piano.

2d ending.

There is a stream, whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

Figured bass notation: 7 6 6 6 $\frac{6}{3}$ 7 6 6 $\frac{6}{5}$ $\frac{6}{4}$ 8 7

ILLINOIS. L. M.

Con Spirito.

With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

Figured bass notation: 6 6 $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{3}$ 4 6 6 6 8 7 6 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

HANOVER. L. M.

Show pity, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

6 # 6 # 6 6 # # 6 # 6 # 6 # 6 # 6 #

KEENE. L. M.

Church Psalmody, Hymn 231.

1. Hark! from the cross a voice of peace, Bids Sinai's awful thunders cease! Sinner! that voice of love obey, From Christ, the true and living way.

2. How else his presence wilt thou bear, When he in judgment shall appear? When slighted love to wrath shall turn, And all the earth like Sinai burn?

3. Now from the cross a voice of peace, Bids Sinai's awful thnnder cease— O sinner, while 'tis called to - day, That voice of saving love obey.

7 6 6 6 6 6 4 3 6 7 6 5 7 6 7 6 4 7

SUNDERLAND. L. M.

Altered from a tune called Babylon.

33

Four staves of music in 3/2 time, key of B-flat. The melody is written on the first three staves, and the bass line on the fourth. The lyrics are: Show pity, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

Figured bass notation for the fourth staff: \sharp 6 6 \sharp \sharp 6 6 6 \sharp \sharp 6 \sharp 6 6 \sharp

LANCASTER. L. M.

Four staves of music in 4/4 time, key of B-flat. The melody is written on the first three staves, and the bass line on the fourth. The lyrics are: Awake, my glory—wake my lyre, To songs of praise my tongue inspire; With morning's earliest dawn arise, And swell your music to the skies.

Figured bass notation for the fourth staff: 6 6 $\frac{5}{4}$ 5 6 6 $\frac{5}{4}$ 6 6 $\frac{5}{4}$

[Choir]

1. How blest the sacred tie that binds, In sweet communion kindred minds ! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.

2. Nor shall the glowing flame expire, When dimly burns frail nature's fire ; Then shall they meet in realms above— A heaven of joy—a heaven of love.

Figured bass notation: 6 5 6 5 7 6 5 6 5 6 4 7 3 5 6 6 4 7 6 6 6 4 7

ROTHWELL.* L. M.

The heavens declare thy glory, Lord, In every star thy wisdom shines ; But when our eyes behold thy word, We read thy name in fairer lines—We read thy name in fairer lines.

Figured bass notation: 6 6 6 6 4 7 6 6 6 6 4 7 6 6 4 3 6 5 8 7 6 6 6 4 7

* The first four notes of this tune may be sung in unison.

ORFORD. L. M.

35

How sweet the light of sabbath eve! How soft the sunbeam lingering there! Those sacred hours this low earth leave, And rise on wings of faith and prayer.

65 56 7 65 4 87 65 87 65 65 4 7

LYMAN. L. M.

Church Psalmody, Ps. 66, 1st Pt.

Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.

4 = 4 3 3 3 3 3 3 3 3 3 3 4 7

Oh! hap - py day, that fixed my choice, On thee, my Saviour and my God;

4 5 7 6 4 7 4 3 6 6 4 4 6 3 4 5-6 8 7 6 3

Well may this glowing heart re - joice, And tell its rap - tures all abroad.

8 7 6 5 4 3 8 7 6 5 4 3 6 4 6 3 3 3 5 6 4 7

QUEBEC. L. M.

37

Thou, whom my soul admires, above All earthly joy all earthly love—Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow—Where do, &c

6 5 56 7 3 6 5 6 6 8 7 58 7 6 65 36 54 43 7 6 6 6 8 7

NAZARETH. L. M.

Arranged from a Gregorian Hymn.

Return, my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace a - dore, And count his wondrous mercies o'er.

6 4 3 8 7 6 5 6 8 7 5 4 3 6 6#6 7 6 6 6 6 8 7

Happy the meek, whose gentle breast, As clear as summer's evening ray; Calm as the regions of the blest, Enjoys on earth celestial day.

7 6 6 7 3 4 5 6 7 8 8 7 7 6 6 8 7 8 7 6 5 7 6 5 4 8 7

RANDOLPH. L. M.

Church Psalmody, Ps. 137, 3d Pt.

1. Why, on the bending willows hung, Israel! still sleeps thy tuneful string?—Still mute remains thy sullen tongue, And Zion's song denies to sing?

2. Awake! thy sweetest raptures raise; Let harp and voice unite their strains: Thy promised King his sceptro sways; Jesus, thine own Mes-siah reigns.

6 6 5 7 6 7 6 4 5 7 8 6 6 6 5 7 7 6 6 4 5 7

1 Zion, awake! thy strength renew, Put on thy robes of beauteous hue! Church of our God, arise and shine, Bright with the beams of truth divine.

2. Soon shall thy radiance stream afar, Wide as the heathen nations are; Gentiles and kings thy light shall view: All shall admire and love thee too.

8 7 6 6 6 4 8 7

TALBOT. L. M. [Chant.]

Oh! may the righteous, when I stray, Smite and reprove my wandering way; Their gentle words like ointment shed, Shall never bruise but cheer my head.

6 7 - - 6 4 b7 6 6 6 6 8 7

2d ending to Quito.

2d Treble. Alto.

Be all my heart, and all my days, Devoted to my Saviour's praise ; And let my glad o - bedience prove, How much I owe—how much I love.

7 6 4 8 7 6 4 3 6 6 4 3

QUITO. L. M.

Who is this stranger in distress, That travels through this wilderness ? Oppressed with sorrow and with sins, On her beloved Lord she leans—On her beloved, &c.

7 6 3 2 8 5 4 3 6 6 4 3 4 3 6 4 3 5 4 3 4 6 6 4 3

1. While here as wandering sheep we stray, O, teach us, Lord, thy holy way! Each heart incline, with sacred awe, To love thy word, to keep thy law.

2. Great source of light, to all below! Teach us thy holy will to know; Teach us to read thy word aright, And make it our supreme delight.

Figured bass notation: $\frac{3}{4}$ 6 $6\frac{4}{3}$ 6 6 $\frac{6}{4}$ $\frac{7}{5}$ = 7 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{6}{5}$ = $\frac{6}{4}$ 7

SOMERS. L. M. 6 lines.

Altered from Dresden.—See Handel and Haydn Coll. D. C.

Preserve me, Lord, in time of need, For succour to thy throne I flee; But have no merit there to plead, My goodness cannot reach to thee.

Figured bass notation: 7 7 6 $\frac{6}{4}$ 7 End here.

[Choir.]



O come, loud anthems let us sing, Loud thanks to our Almighty King! For we our voices high should raise, When our salvation's 'rock we praise.

WINCHESTER. L. M.

Dr. Croft.

2d ending.



1. *f* My soul, thy great Creator praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wisdom round the world we see—This spacious earth is full of thee.

Close.

1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept—with doleful thoughts oppressed, And Zion was our mournful theme.

2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings, neglected hung, On willow trees that with - - - - - ed there.

SUCCOTH. L. M.

2d ending.

1. *f* ! Jesus shall reign where'er the sun Does his successive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more *Len. p.*

5. *f* ! Let every creature rise and bring Peculiar hon - ors to our King : Angels descend with songs again, And earth repeat the loud Amen. *Len. p.*

Unison. $\sharp 6/4$ $\sharp 6/4$ $6/4$ $6/4$ $\sharp 5/4$ $3/4$ $4/4$ $3/4$ $5/4$ $5/4$ $6/4$ $5/4$ $Unison.$ $5/4$ $6/4$ $7/4$

5. *f* || Let every creature rise and bring Peculiar hon - ors to our King : Angels descend with songs again, And earth repeat the loud Amen. *Len. p.*

Ramoth and Succoth are taken by permission from the "Boston Academy's Collection of Church Music."

Worthy the Lamb of boundless sway, In earth or heaven the Lord of all; Let all the powers of earth obey, And low before his footstool fall.

WARRINGTON. L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

MENDON. L. M.

45

Loud swell the pealing organ's notes ; Breathe forth your soul in raptures high ; Praise ye the Lord with harp and voice, Join the full chorus of the sky.

3 6 6 3 6 4 5 3 6 3 6 5 6 4 7

GILEAD. L. M.

Oh render thanks and bless the Lord, Call ye upon his holy name ; Tell all the nations of his deeds, His matchless deeds aloud proclaim.

Unison. Unison. 5 6 6 # 5 7

WALDEN. L. M.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise ; But, oh, what tongue can speak his fame ! What mortal verse can reach the theme !

6 7# 7 6 # 6 5 6 6 6

SAVOY. L. M.

Great God, attend, while Zion sings, The joy that from thy presence springs : To spend one day with thee on earth, Exceeds a thousand days of mirth.

7 6 # 6 6 6 7# 7 6 4/3 8 7 3 6

BARRE.* L. M.

47

Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire ; To thee our cordial thanks be paid, Our sure defence, our constant aid.

6 7 6 # 6 6 - # 6 87

THETFORD. L. M.

2d ending.

Through every age, eternal God, Thou art our rest—our safe abode : High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

6 7 # 87 7 6 6 6 # 6 6 5 # # 6 87 5 6 5 #

* There can be no doubt that this tune and Winchester were originally the same. It is found nearly in the present form in many German books.

Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain—Earth shall respond the joyful strain.

Unison. 6 6 6 $\frac{4}{3}$ 6 #7 6 6 6 6 6 43 6 65 6 $\frac{67}{4}$

ASHFIELD. L. M.

Deep in our hearts let us record, The deeper sorrows of our Lord; Behold the rising billows roll, To overwhelm his holy soul.

6 # # # 9 6 # # # 6 # #

2d ending.

For thee, O God, our constant lays, In Zion waits—thy chosen seat : Our promised altar there we'll raise, And there our zealous vows complete.

5 3 4 5 6 3 4 5 6 7 # 6 6 5 4 # 7 5 3 4 5 6 6 # 6 - 5 6 6 8 7

SPARTA. L. M. [Chant.]

Lord, when my thoughts delighted rove, Amid the wonders of thy love ; Sweet hope revives my drooping heart, And bids in - truding fears depart.

6 6 4 3 # # 6 # 6 4 3 6 8 7 6 4 3

[Choir.]

NAHANT. E. M.

Great God, to thee my evening song, With humble gra-ti-tude I raise, Oh let thy mercy tune my tongue, And fill my heart with lively praise.

7 4 3 4 5 6 5 5 #4 5 4 6 6 6 5 6 6 4 5 6

ZOAR. E. M.

Now to the Lord who makes us know The wonders of his dying love, Be humble honors paid below, And strains of nobler praise above.

6 7 6 7 6 6 #4 6 6 4 8 7 6 5 6 6 5 6 6 8 7

Last line repeated, or 2d ending.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise : But, oh, what tongue can speak his fame ! What mortal verse can reach the theme.

6 6 # 6 6

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk to - gether there ; But wisdom shows a narrow path, With here and there a traveller.

#6/3 6 6 7 # 6 #6/3 # - # 6 5 6 6 7

HINGHAM. L. M.

Sweet is the day of sacred rest ! No mortal care shall seize my breast ; Oh, may my heart in tune be found, Like David's harp of solemn sound—Like, &c.

6 4 3 3 4 3 6 4 7 6 7 7 6 6 4 7

POMFRET. L. M.

Altered from Cecil.

Happy the church, thou sacred place, The seat of thy Creator's grace ; Thine holy courts are his abode, Thou earthly palace of our God—Thou earthly palace of our God.

4 3 7 6 6 4 6 8 7 4 3 3 - 4 7 4 3 6 4 6 6 4 8 7

LINDON. L. M.

Altered from a tune called Hague.

53*2d ending.*

With one consent let all the earth, To God their cheerful voices raise; Glad homage pay with awful mirth, And sing before him songs of praise.

ANSON. L. M.*2d ending.*

1. Oh, where is now that glowing love, That marked our union with the Lord? Our hearts were fixed on things above, Nor could the world a joy afford.

2. Where is the zeal that led us then, To make our Saviour's glory known? That freed us from the fear of men, And kept our eye on him alone.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,

6 4/3 6 5 6 6 4/3 6 5 4/3 6

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom two staves are bass clef with the same key signature. The music is in 3/4 time. The lyrics are written below the second staff. Below the bottom staff, there are numerical figures: 6, 4/3, 6, 5, 6, 6, 4/3, 6, 5, 4/3, 6. There are also some sharp symbols (#) under the 5 and 4/3 figures.

And guard me with a watchful eye: My noon-day walks he shall attend, And all my midnight hours defend.

6 6 6 7 7 6 6 6 6 6 7

Detailed description: This block contains the second system of the musical score. It also consists of four staves (two treble, two bass) in the same key signature and time signature as the first system. The lyrics continue on the second staff. Below the bottom staff, there are numerical figures: 6, 6, 6, 7, 7, 6, 6, 6, 6, 6, 7. There are also some sharp symbols (#) under the 7 figures.

SUDBURY. L. M. [6 lines.]

55

D. C.

The Lord my pasture shall prepare, And feed me with a shepherd's care ; His presence shall my wants supply, And guard me with a watchful eye.

My noonday walks he shall attend, And all my midnight hours defend.

87 6 87 76 43

MEDWAY. L. M.

Arranged from a "Stabat Mater."

My soul, inspired with sacred love, God's holy name forever bless ; Of all his favors mindful prove, And still thy grateful thanks express.

7 6#6 6 6 7 6 6 5

CENTREVILLE. L. M.*

57

The heavens declare thy glory, Lord, In every star thy wisdom shines ; But when our eyes behold thy word, We read thy name in fairer lines.

Figured Bass: 7 6 6 6 6 # 8 7 6 4 3 7 6

HAMBURG. L. M.

Arranged from a Gregorian Chant.

O praise the Lord, ye nations round ; People and lands, rehearse his name : Let shouts of joy through earth resound, Let every tongue his praise proclaim.

Figured Bass: 6 #6 6 5 4 3 6 6 6 6 6 4 3 6 #6 6 5 4 3 8 7 6 7

[Choir.] * The Treble and Tenor may change parts alternately in this tune.

BREWER. L. M.

With all my powers of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise.

Unison. 6 6 4 3 6 6 4 6 4 5 4 3 6 6 4 3 3 3 6 4 5

BLOOMFIELD. L. M.

2d ending.

The musical score is written for four parts: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The Treble part begins with a treble clef and a key signature of one sharp. The Alto part begins with a treble clef and a key signature of one sharp. The Tenor part begins with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The lyrics are: "All needful grace will God bestow, And crown that grace with glory too : He gives us all things, and withholds No real good from upright souls." The score includes a 2d ending for the Treble part.

All needful grace will God bestow, And crown that grace with glory too : He gives us all things, and withholds No real good from upright souls.

2d ending.

7 6 5 8 7 6 6 4 7 4 6 5 7 6 6 5 3 6 7

DARIEN. L. M.

2d ending.

6 6 6 5 3 6 6 5 6 5 4 3 6 7 6 5 3 1 2 3 6 5 3 8 7 6 6 5 3

SHELburnE. L. M.

My God, how endless is thy love ! Thy gifts are every evening new ; And morning mercies from above, Gently distil like early dew.

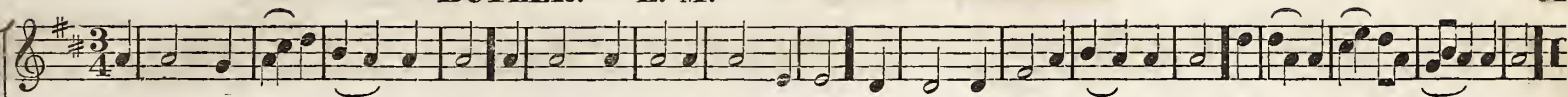
BROOMLEY. L. M.

Broaderip.

Awake our souls, away our fears Let every trembling thought be gone ; Awake, and run the heavenly race, And put a cheerful courage on.

And put &c.

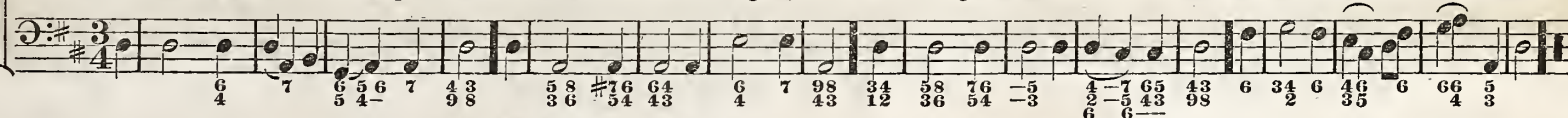
And put, &c.



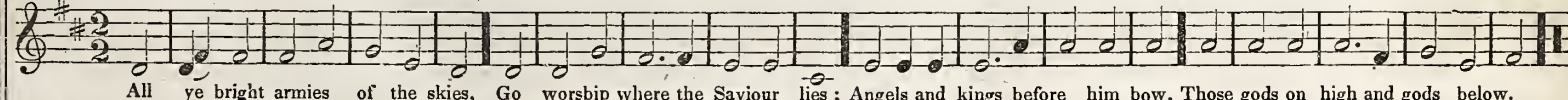
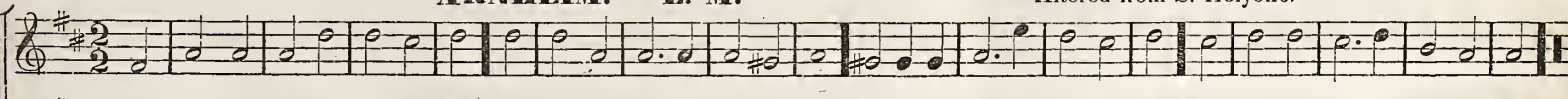
1. Thine earthly Sabbaths, Lord, we love ; But there's a nobler rest above ; To that our longing souls aspire, With cheerful hope—and strong desire.



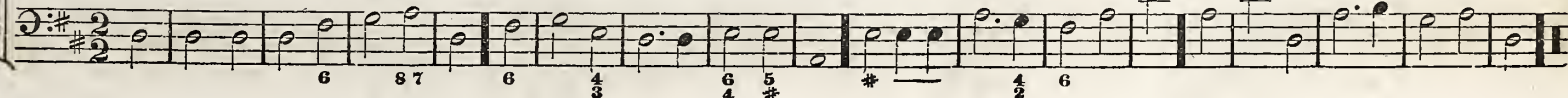
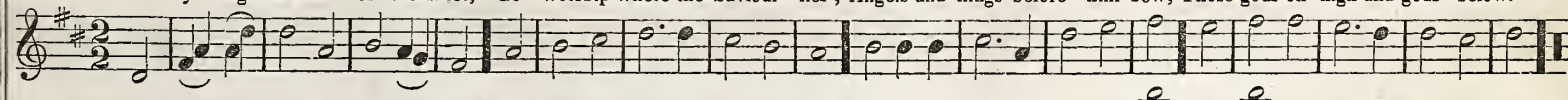
2. No rude alarms of raging foes, No cares to break the long repose ; No midnight shade—no clouded sun, But sacred high e - ternal noon.



6 4 7 6 5 6 7 4 3 5 8 3 6 #16 64 43 6 4 7 98 34 58 76 -3 4-7 65 43 6 34 6 46 6 66 5



All ye bright armies of the skies, Go worship where the Saviour lies ; Angels and kings before him bow, Those gods on high and gods below.



6 8 7 6 4 3 6 5 # 4 2 6

LUDLOW. L. M.

Arranged from Dr. Crotch.

Sweet is the day of sacred rest,—No mortal cares shall seize my breast ; Oh may my heart in tune be found, Like David's harp of solemn sound—Like David's, &c.

p. Dim. pp. Len.

65 58 7 765 6 65 6 5 66 6 65 6 65 53 4 86 7 4 6 4 3 6 7 43 * 65 4 3
43 3- 5 543 4 43 8 7 5 43 5 43 35 2 34 5 # 2 3 5 6 6 98 43 5 1

* This tune may end here, or the last line may be added.

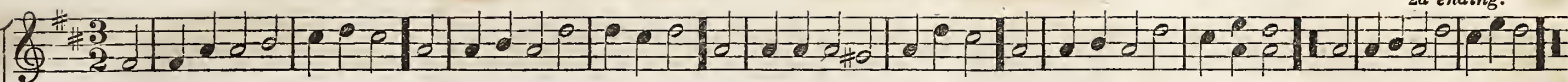
MERCER. L. M.

O come, loud anthems let us sing, Loud thanks to our almighty King ; For we our voices high should raise, When our salvation's rock we praise.

2d ending.

6 6 6 7 43 6 6 6 6 5 6 7 7 3 3 3 3 6 6 6 6 5
4 4 98 4 # 4 3 3 3 4 3 4 3

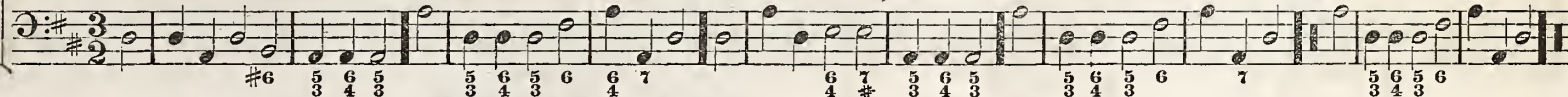
2d ending.



1. O clap your hands, ye people round, In concert with the choral sound ; Sing unto God, his praise prolong, Let holy triumph swell the song.

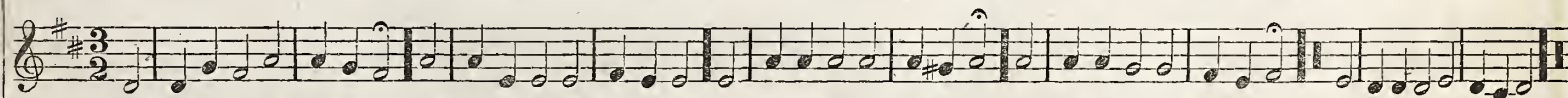
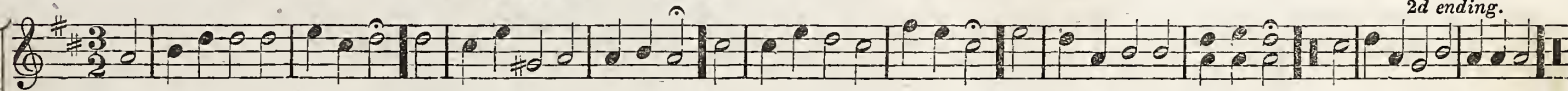


2. Jesus our Lord ascends on high ! He reigns in glory o'er the sky ; Let all the earth its offerings bring, Exalt his name, proclaim him King.

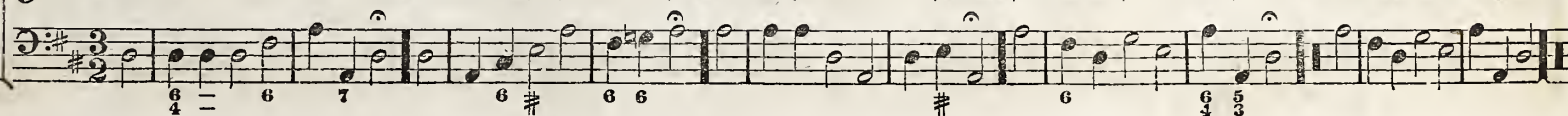
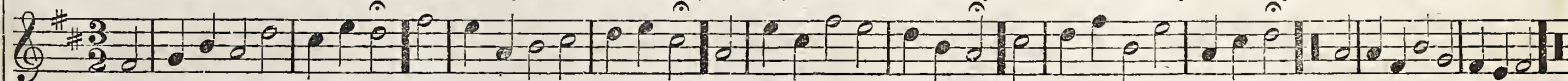


WARREN. L. M.

2d ending.



Dear is the hallowed morn to me, When village bells awake the day ; And by their sacred minstrelsy, Call me from earthly cares away.



WAYNE. L. M.

O all ye people, clap your hands, And with triumphant voices sing ; No force the mighty power withstands, Of God the u - niversal King—Of God the u - niversal King.

3 6 5 6 4 8 7 #6 6 4 8 7 Unison. 6 - 6 6 6 4 5

BLENDON. L. M.

Giardini.

Great is the Lord ! what tongue can frame, An honor equal to his name ? How awful are his glorious ways ! The Lord is dreadful in his praise.

3 6 8 7 6 4 3 6 6 4 3 6 9 8 4 3 8 7 6 8 7 6 6 7

65

2d ending.

For thee, O God, our constant praise In Zion waits, thy chosen seat ; Our promised altars we will raise, And there our zealous vows complete.

1. Lord, when my thoughts delighted rove, Amid the wonders of thy love; Sweet hope revives my drooping heart, And bids in - truding fears depart.

2. Repentant sorrow fills my heart, But mingling joy al - lays the smart; Oh! may my future life declare, The sorrow and the joy sincere.

[Choir.]

[Choir.]

CLYDE. L. M. [Chant.]

2d ending.

Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.

6 6 6 4 6 4 6 6 6 6 87

BOXLEY. L. M. [Chant.]

Now may we say—Our God, thy power Shall be our fortress, and our tower ! We, that are formed of feeble dust, Make thine Almighty arm our trust.

6 6 43 6 7 87 6 32 87 6 87

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "E - ter - nal God— ce - les - tial King! Ex - alt - ed be thy glorious name; Let hosts in". Below the staves are the following figures: 34, 5675, 65, 98, #454 65, 98, 3, 3333 33, 3 3 3, 3333 33, 3 3.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "heaven thy prais - es sing, And saints on earth thy love pro - claim— And saints on earth thy love proclaim." Below the staves are the following figures: 3434 53, 8, 6 — 4 3.

Unison.

Thy praise, O God, shall tune the lyre, Thy love our joyful songs inspire ; To thee our constant thanks be paid, Our sure defence, our constant aid.

3 4 3 4 5 6 6 6 4 4 3 3 4 3 4 5 6 6 6 4 4 3

Why, then, cast down—and why distressed ? And whence the grief, that fills our breast ? In God we'll hope—to God we'll raise Our songs of gra - ti - tude and praise.

5 4 5 4 5 6 6 6 7 6 6 6 3 4 3 4 5 6 6 6 6 6 7

OLD HUNDRED. L. M.

Martin Luther.

69

Be thou, O God, ex - alt - ed high, And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

The musical score for 'OLD HUNDRED' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the second staff. The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the bass staves, there are numerical figures: 6 5 6, 8 7, 6 7, 6, and 6-7.

STERLING. L. M. [Chant.]

O come, loud anthems let us sing, Loud thanks to our almighty King! For we our voices high should raise, When our salvation's rock we praise.

The musical score for 'STERLING' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the second staff. The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the bass staves, there are numerical figures: 5 4 3, 6 6 5 8 7, 6, 6, and 5 4 3.

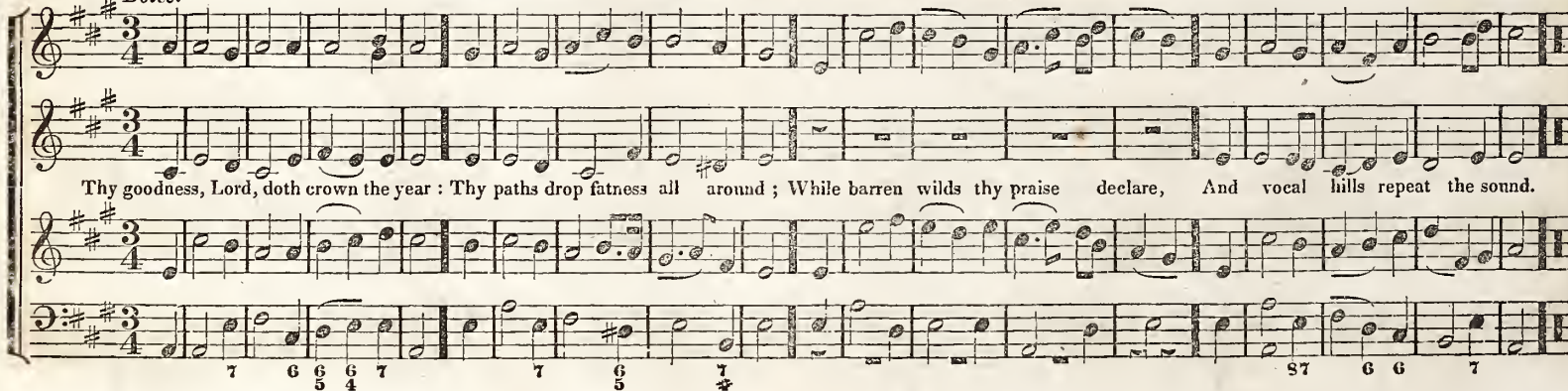
Adagio. Sostenuto.



SEASONS. ³ L. ⁴ M.

Pleyel.

Dolce.



Come, O my soul, in sacred lays, Attempt thy great Creator's praise : But oh ! what tongue can speak his fame, What mortal verse can reach the theme.

6 43 6 4 6 66 7 6 65 43 7 43 646 6 6 43 66 7

PARK STREET. L. M.

Venua.

Wake, O my soul, and hail the morn, For unto us a Saviour's born ; See, how the angels wing their way, To usher in the glorious day—To usher, &c.

6 66 5 6 6 4 7 7 7 6 65 6 66 7

* This passage may be sung by two Tenors and Base—or by two Trebles and Alto, as it is written

1. Blest who with generous pity glows, Who learns to feel another's woes; Bows to the poor man's wants his ear,

2. Thy love his life shall guard, thy hand Give to his lot the chosen land; Nor leave him, in the dreadful day,

3 43 7 43 6 53 5 3 43 2 8 33 3 7 7

And wipes the helpless orphan's tear:—In every want, in every woe, Himself thy pity, Lord, shall know.

To un-re-lenting foes a prey. In sickness thou shalt raise his head, And make with tenderest care his bed.

6 #3 6 4 7 3 43 7 43 6 6 4 2 63 6 53 7

SHERBURNE. L. M.

73

Musical score for 'SHERBURNE. L. M.' in G major (one sharp) and 2/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'To God our voices let us raise, And loudly chant the joyful strain ; That rock of strength—oh let us praise, Whence free salvation we obtain.' The piano part includes figured bass notation: 6, 6, 8 7, 6, 6, 6, 8 7, 4 2, 6, 7, 6, 6, 8 7.

PENDLETON. L. M.

Musical score for 'PENDLETON. L. M.' in G major (one sharp) and 2/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Loud hallelujahs to the Lord, From all below and all above ; In lofty songs exalt his name, In songs as lasting as his love.' The piano part includes figured bass notation: 6, 3, 6, 4, 6, 6, 6, 7, 6, 6, 3.

[Choir.]

How blest the meek, who stand afar From rage and passion, noise and war ; God will secure their hap - py state, And plead their cause against the great

7 43 7 43 87 6 57 98 6 7 66 4 64 6 4 7

MARION. L. M.

Arise ! arise ! with joy survey, The glory of the latter day : Already has the dawn begun, Which marks at hand a rising Sun—Which marks, &c

Unison. 3 4354 345 6 4 87 Unison. 3 6

From morning dawn to evening close, On thee, O Lord, our hopes repose : To thy great name, with joy, we'll raise Triumphant songs of grateful praise. Triumphant songs, &c.

* End here—or repeat the last line.

AUGUSTA. L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

WHITELAND L. M.

From a German Melody.

Alto.

Tenor.

2d Treble.

Alto.

Great God, to thee my evening song, With humble grat - i - tude I raise : Oh let thy mercy tune my tongue, And fill my heart with lively praise.

8 43 - 6 7 6 4 7 - 3

8 54 5 - 3 - 54 3 - 3 6 6 6 5 7 6 4 7 - 3

ALBANS. L. M. [Chant.]

O all ye nations, praise the Lord ; Let holy songs his name record ; Glory ascribe to Jesus' name, Wide as his wonders spread his fame.

6 6

7

4 6 3 6

6 #

43 6 5

6 8 7

The first system of the musical score consists of four staves. The top three staves are treble clefs with a key signature of two sharps (F# and C#) and a 2/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written on the top staff, with lyrics underneath. The accompaniment is on the bottom staff, featuring a simple harmonic line with some figured bass notation (6, 6, 6 5, 6, 4 7, 7, 3, 6 4, 7, 5 4, 3, #6 3) below it.

Give thanks to God; he reigns a - bove; Kind are his thoughts, his name is love; His mercy ages past have known,

The second system of the musical score also consists of four staves. The top staff continues the melody from the first system, with lyrics underneath. The second and third staves are treble clefs with a key signature of two sharps, but they contain rests, indicating they are not active in this section. The bottom staff is a bass clef with the same key signature, continuing the accompaniment. The lyrics for the second system are: "And ages long to come shall own— And ages long to come shall own." The system concludes with a "2d ending." marking.

And ages long to come shall own— And ages long to come shall own.

2d ending.

YATES. L. M.

Now, to my God, my heart and tongue, With all their powers, shall raise the song ; On earth thy glories I'll declare, Till heaven th'immortal notes shall hear—Till heaven, &c.

WELLVILLE. L. M.

Lord, 'tis a pleasant thing to stand, In gardens planted by thy hand; Let me within thy courts be seen, Like a young cedar, fresh and green—Like a young cedar, &c.

From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through every land—by every tongue.

6 4 3 6 7 7 6 7 8 7 7 4 5 7 6 5 6 4 3

BELCHER. L. M. [No. 2.]

E - ternal are thy mercies, Lord ; E - ternal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

6 6 6 4 3 7 6 7 5 6 6 7

First and Second Treble.

SLADE. L. M.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

Figured Bass: 3 7 4 5 6 7 7 6 #3 6 4 7 8 5 4 8 7 4 5 4 3 3 6 6 4 3 4 7

STONEFIELD. L. M.

Stanley.

Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God—his power adore, From age to age—from shore to shore

Figured Bass: 6 6 7 6 6 6 4 5 6 4 6 6 6 7

O come, loud anthems let us sing, Loud thanks to our al-mighty King! For we our voices high should raise, When our salvation's Rock we praise.

6 6 5#6 6 8 7 4 2 6 - 4 3 6 - 4 6 8 7

NIGER. L. M. [Chant.]

Give thanks to God, he reigns above, Kind are his thoughts—his name is love; His mercy ages past have known, And ages long to come shall own.

6 6 4 8 7 4 6 7 - 6 4 3

[Choir.]

DANVERS. L. M.

Awake, my tongue, thy tribute bring, To Him, who gave thee power to sing ; Praise Him, who is all praise above, The source of wisdom and of love.

7 8 7 6 5 6 # - 6 8 7 6 5 6 6 - 4 3 6 6 6 4 7

SEDGWICK. L. M.

2d ending.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

6 7 6 6 # 7 6 6 6 6 6

How did my heart rejoice to hear, My friends devoutly say, "In Zion let us all appear, And keep the solemn day!"

6 6 87 6 4 6 4 6 6 6 87 6 6 87

I love her gates, I love the road! The church, adorned with grace, Stands like a palace built for God, To show his milder face.

6 87 65 3 4 5 6 6 7 6 6 6 6 87 87

DOWNS. C. M.

2d ending.

Thou art my portion, O my God ; Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de - lay.

4 3 6 7 6 6 4 7 8 7 6 5 6 4 6 4 8 7

CORBIC. C. M.

2d ending.

Let Israel praise the Prince of peace, And loud hosannas sing ! With hallelujahs and with hymns, O Zion, hail thy King !

3 6 3 6 4 7 3 6 6 4 6 6 4 7 4 6 6 4 5

There is a house not made with hands, E - ternal, and on high ; And here my spirit waiting stands, Till God shall bid it fly—Till God shall bid it fly.

6 7 6 5 6 8 3 6 6 4 6 5 6 5 4 3 6 5 6 4 6 6 6 6 8 7

CRAVEN. C. M.

O Lord of hosts—my King, my God, How highly blest are they, Who in thy temple always dwell, And there thy grace display ! And there thy grace display.

6 6 4 7 4 6 6 5 6 4 3 3 4 6 3 4 5 6 6 7

HARTFORD. C. M.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

6 4 6 4 6 4 6 4 6 4 5

DOYLSTON. C. M.

2d ending.

Come, happy souls, approach your God, With new melodious songs! Come, render to almighty grace, The tribute of your tongues.

6 6 6 4 5 6 4 5 7 6 6 4 5

87

2d ending.

6. Through all eternity, to thee, A joyful song I'll raise : But oh ! e - ternity's too short - - - - To utter all thy praise.

DEDHAM. C. M.

Sweet was the time when first I felt, The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

Slow.

There is a land of pure delight, Where saints immortal reign; E - ternal day excludes the night, And pleasures banish pain.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a slow, melodic style with many ties and slurs. The lyrics are written below the second and third staves.

Sweet fields beyond the swelling flood, Stand dressed in living green : So to the Jews fair Canaan stood, While Jordan rolled between—While Jordan rolled between.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a slow, melodic style with many ties and slurs. The lyrics are written below the second and third staves.

O all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

6 6 4 7 #6 3 6 6 7 87 6 7

HUTCHINGS. C. M.

With joy we hail the sacred day, Which God has called his own; With joy the summons we obey, To worship at his throne.

6 6 6 # 6 6 7 6 5

[Chor.]

Come, sound aloud Je - hovah's name, And in his strength rejoice ; When his sal - vation is our theme, Ex - alted be our voice— Exalted be our voice.

6 6 43 43 6#4 87 65 6 6 6 6 66 5

BARTLETT. C. M.

2d ending.

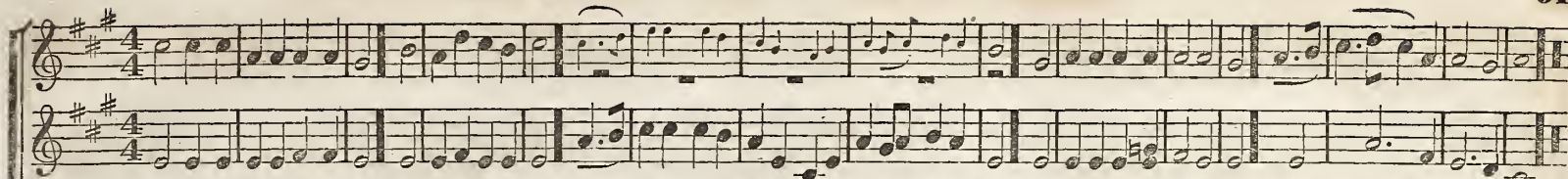
1. And can mine eyes, without a tear, A weeping Saviour see? Shall I not weep his groans to hear, Who groaned and died for me?

2. Blest Jesus! let those tears of thine, Subdue each stubborn foe; Come, fill my heart with love divine, And bid my sorrows flow.

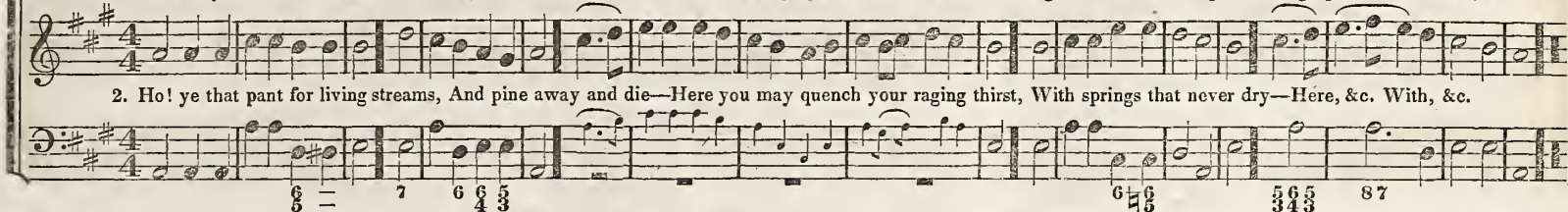
6 6 3 7 4 5 6 # # - 6 5 7

RINDGE. C. M.

91



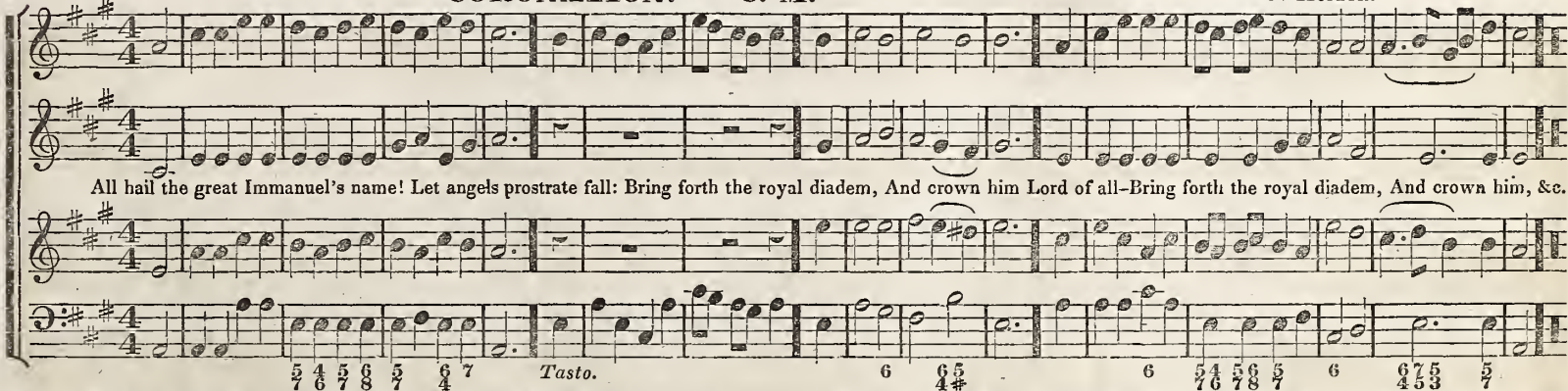
1. Let every mortal ear attend, And every heart rejoice; The trumpet of the gospel sounds, With an inviting voice—The trumpet of the gospel sounds, With, &c.



2. Ho! ye that pant for living streams, And pine away and die—Here you may quench your raging thirst, With springs that never dry—Here, &c. With, &c.

CORONATION.* C. M.

O. Holden.



All hail the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him, &c.

*This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world, would join them, and lead them" with the most ardent devotion.—Incidents in the life of President Dwight, p. 26.

REGIS. C. M.

Blest be the Lord, who heard my prayer, The Lord, my shield, my song ; Who saved my soul from sin and fear, And tuned with praise my tongue—Who, &c. And tuned, &c.

6 6 6 8 7 5- 6 4 6 5 6 4 7

STAMFORD. C. M.

The glorious armies of the sky, To thee, almighty King, Harmonious anthems consecrate, And hal-le - lu-jahs sing.

5#6 6 4 6 4 6 6

DRAYTON. C. M.

93

2d ending.

I'm not ashamed to own my Lord, Or to defend his cause ; Maintain the honor of his word, The glory of his cross.

6 6 43 6 6 56 7 6 6 6 4 7

HAWLEY. L. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the skies, Which sorrow ne'er invades !

2. Oh then, on faith's sublimest wing, Our ardent souls should rise, To those bright scenes, where pleasures spring, Immortal in the skies.

43 43 6 6 4 6 3 43 6 56 4 7 43 6 7 6 4 7 43

BRIMFIELD. C. M. [Double.]

1. O all ye lands, in God rejoice, To him your thanks belong ; In strains of gladness, raise your voice, In loud and joyful song.

3. For he is gracious, just, and good ; His mercy ever sure, Through ages past has ever stood, And ever shall endure.

Oh, enter ye his courts with praise, His love to all proclaim ; To God the song of triumph raise, And mag - ni - fy his name.

O all ye lands, in God rejoice, To him your thanks belong ; In strains of gladness, raise your voice, In loud and joyful song.

Unison

6 7 6 6 5 4 3 6 6 7 6 6 5 8 7 6 5 4 3 7

P. *F.* *P.* *F.* *P.* *F.* *P.* *F.*

4 5 4 3 6 6 6 7 5 6 6 7

Do not I love thee, O my Lord? Behold my heart and see: And turn each worthless idol out, That dares to rival thee.

6 3/4 3 3/4 3 6 6 6 7 6 3/4 3 4 5 6 5 6 7

ALBANY. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

6 6 6 6 6 7 6 7 7

O 'twas a joyful sound to hear Our friends devoutly say, "Up, Israel, to the temple haste, And keep the festal day."

6 4/3 6 3/4 6 7 4/8 7 6 7 6 4/3 6 4/3

St. ANN's. C. M.

Dr. Croft.

Now let Je - hovah be adored, On whom our hopes depend; For who except the mighty Lord, His people can defend?

3/4 6 6 6 3/4 6 # 6 # 6 3/4 6

1. *f.* With joy we hail the sacred day, Which God has called his own; With joy the summons we obey, > To worship at his throne.

3. *mp.* Spirit of grace! oh deign to dwell, Within thy church below, *m.* Make her in ho-li-ness excel, With pure devotion glow

2. Thy chosen temple, Lord, how fair! Where willing votaries throng, *p.* To breathe the humble fervent prayer, *f.* And pour the choral song.

4. Let peace within her walls be found, *f.* Let all her sons unite, To spread with grateful zeal around, Her clear and shining light.

5. *m.* Great God, we hail the sacred day, Which thou hast called thine own; *f.* With joy the summons we obey, - - - - - > To worship at thy throne.

[Choir.]

CONWAY. C. M.

Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see our Father there, Upon a throne of love.

4 6 8 7 6 5 4 3 6 5 4 3 4 6 4 7 8 4 6 6 6 5 7

WESTMORELAND. C. M. [Double.]

Moravian Tune.

I'm not ashamed to own my Lord, Or to de-fend his cause, D. C.

Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust; D. C.

Nor will he put my soul to shame, Nor let my hope be lost. D. C.

6 4 # 7 6 6 4 7 # 5 6 6 5

FINDLEY. C. M. [Double.]

99

O all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

6 87 6 3 4 6 4 6 87 # 6 6 6 7

His mercy reigns through every land—Proclaim his grace abroad: For - ev - er firm his truth shall stand, Praise ye the faithful God.

Unison. 5 6 87 3 6 6 6 6 7

FLETCHER. C. M. [Chant.]

Give thanks to God, the sovereign Lord, His mercies still endure: And be the King of kings adored; His truth is ever sure.

Unison. 5 6 8 7 Unison. 6 6 6 5

Detailed description: This is a musical score for a hymn. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the first staff, with the lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves are marked 'Unison' and contain a single melodic line. At the bottom of the fourth staff, there are numerical figures: 5, 6, 8, 7, 6, 6, 6, 5, which likely represent fingerings or a simplified harmonic structure.

TEMPLETON. C. M.

Mortals awake! with angels join, And chant the cheerful lay—And chant, &c. Joy, love and gratitude combine, To hail th'auspicious day—To hail, &c.

7 — 6 5 6 8 7 6 3 6 6 6 8 7

Detailed description: This is a musical score for a hymn. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the first staff, with the lyrics underneath. The second staff provides a harmonic accompaniment. The third and fourth staves are marked 'Unison' and contain a single melodic line. At the bottom of the fourth staff, there are numerical figures: 7, —, 6, 5, 6, 8, 7, 6, 3, 6, 6, 6, 8, 7, which likely represent fingerings or a simplified harmonic structure.

CORDOVA. C. M.

101

1. To God, your strength, your voice aloud, In strains of glory raise ; The great Jehovah—Jacob's God, Exalt in notes of praise—Exalt in notes of praise.

2. With psalms of honor, and of joy, Let all his temples ring ; Your various instruments employ, And songs of triumph sing—And songs of triumph sing.

ORANGE. C. M.

To God, who dwells in Zion's mount, Your lofty voices raise : Through all the earth his works recount, In solemn hymns of praise—In solemn hymns of praise.

HOWARD. C. M.

Lord, hear the voice of my complaint, Accept my secret prayer; To thee alone, my King, my God, Will I for help repair.

6 6 4 5 4 3 6 6 4 3 6 4 3 3 3 4 3 3 3 3 6 6 4 7

TALLIS. C. M. [Chant.]

Tallis.

O all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

6 6 6 6 87 6 5 #6 3 4 3

RHINE. C. M. [Double.]

German Choral.

103

No change of time shall ever shock, My trust, O Lord, in thee; For thou hast always been my rock—A sure defence to me.

6 6 - # 6 8 7 6 6 - # 6 8 7

Thou our deliverer art, O Lord; Our trust is in thy power; Thou art our shield from foes abroad, Our safeguard and our tower.

5 6 5 3 6 6 4 3 8 7 3 4 5 5 6 3 6 6 # 6 6 # 6 6 - #

1. This is the day the Lord hath made, He calls the hours his own! Let heaven rejoice, let earth be glad, And praise surround his throne.

5. Hosanna in the highest strains, The church on earth can raise; The highest heavens in which he reigns, Shall give him nobler praise.

6 6 4 7 6 6 5 6 4 3 4 6 6 4 6 6 4 5 7

WILMINGTON. C. M.

See! Israel's gentle Shepherd stands, With all engaging charms; Hark; how he calls the tender lambs, -And folds them in his arms.

6 6 4 8 7 5 7 4 3 5 4 5 6 4 5 8 7

2d Treble. Alto.

O all ye nations, praise the Lord, His glorious acts proclaim; The fullness of his grace record, And magnify his name

7 43 3 3 3 3 33 3 3 3 6 56 4 87

His love is great—his mercy sure— And faithful is his word; His truth forever shall endure, For - ev - er praise the Lord!

Unison.

3 4 34 56 3 7 6 - 4 3

Slow.

1. *f* To God, our strength, your voice, aloud, In strains of glo - ry raise ; The great Jehovah—Jacob's God, Exalt in notes of praise—Exalt in notes of praise.

2. Now let the gospel trumpet blow, On each appointed feast, And teach his waiting church to know The Sabbath's sacred rest—The Sabbath's sacred rest.

Unison.

67 65 6 5 5 57 4 6 6 65 63 6 87 63 3

SINAI. C. M.

Not to the terrors of the Lord, The tempest, fire and smoke—The tempest, fire and smoke ; Not to the thunder of that word, That God on Sinai spoke—That God on Sinai spoke.

Unison.

3 6 6 5 # 6 6 7 6 6 7

JUDEA. C. M. [Chant.]

107

2d ending.

O praise the Lord with one consent, And mag - ni - fy his name ; Let all the servants of the Lord, His worthy praise proclaim.

Unison. 6 6 6 4 6 4 3 Unison. 6 4 3 6 5 6 5 7

FISKE. C. M. [Chant.]

1. O praise the Lord, for he is good, In him we rest obtain ; His mercy has through ages stood, And ever shall remain.

2. Let all the people of the Lord, His praises spread around ; Let them his grace and love record, Who have salvation found.

Unison Unison Unison

PUTNEY. C. M.

Soon as I heard my Father say, "Ye children, seek my grace;" My heart replied without delay, "I'll seek my Father's face."

1 2 3 4 5 6 6 7 7

BURKE. C. M.

1. Ye humble souls, approach your God, With songs of sacred praise; For he is good—supremely good, And kind are all his ways.

2. All nature owns his guardian care; In him we live and move; But nobler bene-fits declare, The wonders of his love.

3. He gave his well-be-loved Son, To save our souls from sin; 'Tis here he makes his goodness known, And proves it all divine.

6 6 4 6 4 7 6 6

TARSUS. C. M.

109

Let Zion and her sons rejoice— Behold the promised hour : Her God hath heard her mourning voice, And comes t'exalt his power—And comes, &c.

87 6 4 8 3# 4 6 6 4 7 6 7 6 5 4 6 6 4 6 4 8 7

WESTERN. C. M.

Fawcett.

Shepherds rejoice, lift up your eyes, And send your fears away—And send your fears away ; News from the region of the skies, The Saviour's born to-day—The, &c.

3 4 6 5 6 5 6 4 8 7 7 6 6 3 6 4 6 4 8 7

NICHOLS. C. M.

O sing, ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zion bound, Be joyful in your King— Be joyful in your King.

65 65 6 4 6 4 65 68 74 65 *Tasto.* 5 6 4 7

STEWART. C. M.

1. In vain I trace creation o'er, In search of solid rest. The whole creation is too poor, To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart Enduring bliss can find.

6 4 6 = 7 34 3 6 4 6 66 6 4 7 34 3

FERRY. C. M.

111

In all my vast concerns with thee, In vain my soul would try - To shun thy presence, Lord, or flee The notice of thine eye.

46 7 6 6 46 87 6 57

MARTYRS. C. M.

Thee we adore, E - ter - nal name; And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

6 87 56 # 6 6 87 56 # 46 6 # —

First and Second Tenor.

First and Second Tenor.

Alto.

First and Second Treble.

Base.

To God address the joy - ful psalm, Who wondrous things hath done; Whose own right hand, and ho - ly arm,

6 87 47 6 43 21 87 43

*Tutti.**2d ending.*

The vic - to - ry have won— Whose own right hand, and holy arm, The vic - to - ry have won.

6 6 4 6 43 6 6 4 87

On Jordon's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie.

6 6 6 $\frac{4}{3}$ 6 4 $\sharp 7$

Oh! joyful and transporting scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of delight.

6 6 6 6 7 7 7 6 6 6 87

Lo! at thy feet, e - ternal King! Thy power and grace we own; Let all the earth their offerings bring, And bow before thy throne.

Figured bass: 7, 7, 6, 5, 7, 7

SPENCER. C. M.

With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

2d ending.

Figured bass: 7, #, 3 1/2, 6, 4, 4, 7, =, 6, 6, 3 1/2, 5, 4, 7

2d Treble.

O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the servants of the Lord,

Inst.

CHORUS.

2d ending.

Alto.

His worthy praise proclaim—Let all the servants of the Lord, His worthy praise proclaim.

65 3 2 8 7 65 6

OVERTON. C. M.

Songs of immortal praise belong To my almighty God ; He has my heart—and he my tongue, To spread his name abroad—'To spread his name abroad.

6 53 6 4 5 6 6 6 6 6 3 8 7 4 5 4 5 6 6 4 8 7

REHOBOTH. C. M.

Blest be our everlasting Lord, Our Father, God and King, Our Father, God and King ; His sovereign goodness we record, His glorious power we sing—His glorious, &c.

6 4 6 7 6 6 6 6 6 8 7

117

1. O Lord, an - oth - er day is flown, And we a lonely band, Are met once more before thy throne, To bless thy fostering hand.

2. And Jesus, thou thy smile wilt deign, As we before thee pray; For thou didst bless the infant train, And we are weak as they.

3. Thus chastened, cleansed, entirely thine, A flock by Jesus led; The sun of ho - li - ness shall shine In glory on our head.

6 6 6 6 6 6 6 7

And wilt thou lend a listening ear, To praises low as ours? Thou wilt! for thou dost love to hear The song which meekness pours.

O let thy grace perform its part, And let contention cease; And shed abroad in every heart, Thine ev - er - lasting peace.

And thou wilt turn our wandering feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

DALE. C. M.

DALE. C. M.

Soprano

Second Treble.

Alto.

Bass

Sweet is the memory of thy grace, My God, my heavenly King ; Let age to age thy righteousness, In sounds of glo - ry sing—In sounds of glory sing.

6 65 66 5 65 43 4 6 3 1 4 3 6 66 6 7

Behold thy waiting servant, Lord, De - voted to thy fear; Remember and confirm thy word, For all my hopes are there.

6 6 4 5 7 6 6 5

ARLINGTON. C. M.

Dr. Arne.

2d ending.

This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice—let earth be glad, And praise surround his throno.

7 6 4 6 5 7 6 5 6 6 4 5

MARLOW. C. M. [Major.]

2d ending.

1. Let all the lands with shouts of joy, To God their voices raise ; Sing psalms in honor of his name, And spread his glorious praise.

The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, hymn-like style with quarter and eighth notes. A double bar line appears after the first measure of each staff. Below the bass staff, there is a '6 4' time signature change.

MARLOW. C. M. [Minor.]

2d ending.

2. And let them say—How dreadful, Lord, In all thy works art thou ! To thy great power thy stubborn foes Shall all be forced to bow.

The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, hymn-like style with quarter and eighth notes. A double bar line appears after the first measure of each staff. Below the bass staff, there is a '6 #6 3' time signature change.

1. Sing to the Lord in joyful strains, Let earth his praise resound; Let all the cheerful nations join, To spread his glory round.

2. Thou city of the Lord! begin The u-ni-versal song; And let the scattered villages, The cheerful notes prolong;

3. 'Till, 'midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Je-hovah's glories raise.

* The Treble and Tenor may sing alternately the principal melody—or change parts.

St. MARTIN'S. C. M.

Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!

[Choir.]

O all ye lands, in God rejoice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.

Fingerings: 3 3 3 3 6 8 7 3 6 6 5 6 8 3 3 3 3 6 # 6 6 6 8 7

MEXICO. C. M.

2d ending.

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song—A new and nobler song.

First and Second Treble.

Fingerings: 7 6 4 8 7 6 5 3 3 3 3 3 3 3 3 5 5 5 5 6

Thee will I bless, O Lord, my God, To thee my voice I'll raise; For - ev - er spread thy fame a - broad, And daily sing thy praise.

6 6 4 3 6 6 6 4 5 8 8 7 6 5 6 7 3 6 4 3 6 7

AUSTIN. C. M.

Wm. Horsley.

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

6 6 #6 # 6 6 5 # 6 #6 6 6 5

2d ending.

What shall I render to my God, For all his mercies shown? My feet shall visit thine abode, My songs address thy throne.

6 3 5 6 4 7 8-7 6 4 7 43 3 43 6 43 63 6 4 6 4 7

GRAFTON. C. M.

How oft, alas! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, Forgetful of his word.

6 # 6 4 5 # 6 # - 6 # # - 6 5 6 4 5

BERWICK. C. M.

125

2d ending.

Musical score for 'BERWICK. C. M.' in 2/2 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works declare.' The piano part includes figured bass notation: 6, 7, #, #, 6, 6, 7.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works declare.

MILLS. C. M.

Musical score for 'MILLS. C. M.' in 2/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Alas! and did my Saviour bleed? And did my Sovereign die? Would he devote that sacred head, To such a worm as I?' The piano part includes figured bass notation: #, 6 5, # 7, #, 6, 6 # 5, #, 6 5, # 7, # 5, 6, #.

Alas! and did my Saviour bleed? And did my Sovereign die? Would he devote that sacred head, To such a worm as I?

Come, O ye saints, your voices raise, To God, in grateful songs; And let the memory of his grace, Inspire your hearts and tongues.

6 7 — 6 $\frac{4}{2}$ 6 7 6 # 7 6 # 4 3 6 6 7 # 7 #

Her deepest gloom, when sorrow spreads, And light and hope depart; His face ce - lestial morning sheds, And joy revives the heart.

* 4 6 $\frac{4}{2}$ 6 # 6 3 6 6 4 7

* This passage may be sung alternately by Treble and Tenor.

AMBOY. C. M. [Major.]

127

1. O for a shout of sacred joy, To God, the sovereign King; Let every land their tongues employ, And hymns of triumph sing.

3. Loud be the shouts of sacred joy, To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

AMBOY. C. M. [Minor.]

2. Speak of his praise with awe profound! Let knowledge guide the song; Nor mock him with a solemn sound, Upon a thoughtless tongue.

Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

4 65 3 6 5 6 7 8 4 3 6 5 # 6 7 6 4 5 6 6 5 4 3 6 4 3 4 3 6 4 3 7

BEREA. C. M.

mp. dol. *mf. cres.* *f.* *dim.* *p.*

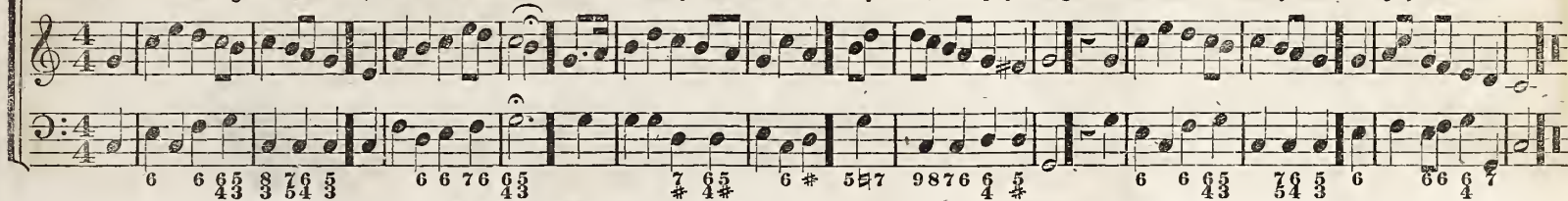
We love thy ho - ly temple, Lord, For there thou deign'st to dwell, And there the heralds of thy word, Of all thy mercies tell—Of all thy mercies tell.

mp. dol. *mf. cres.* *f.* *dim.* *p.*

7 6 4 3 6 4 3 6 4 3 5 4 3 6 7 6 4 3 6 4 3 6 6 7 4 3 5 4 3

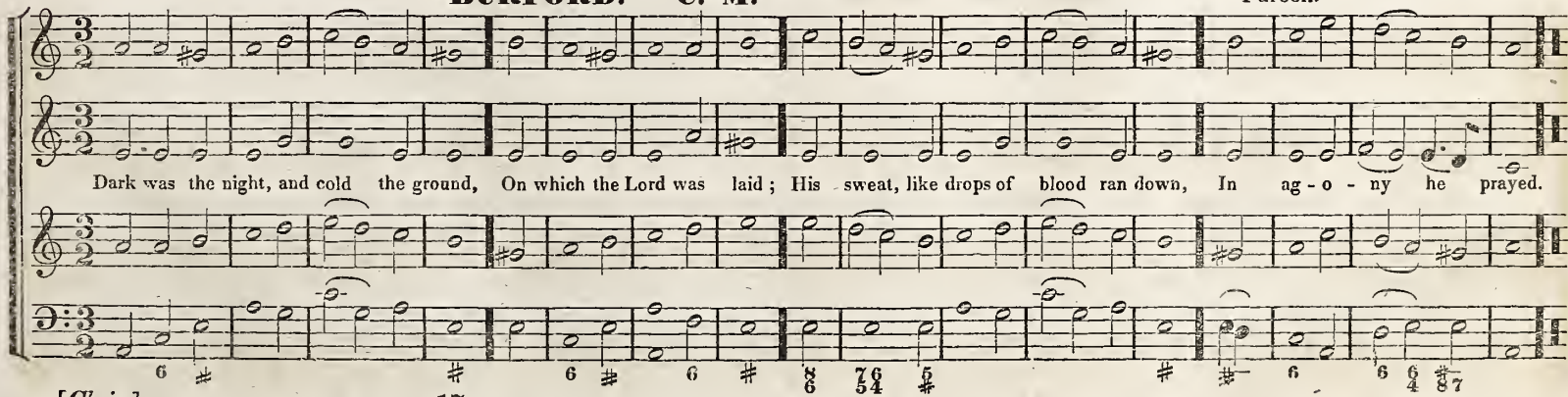


How condescending and how kind, Was God's eternal Son ! Our misery reached his heavenly mind, And pity brought him down. Our misery, &c. And pity, &c.



BURFORD. C. M.

Purcell.



[Choir.]

Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky Which sorrow ne'er invades.

CORINTH. C. M.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer.

2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I adore.

1. Awake, my soul, stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, A bright immortal crown.

Unison. 5 6 6 4 6 6 6 #6 3

The same tune adapted to the fourth stanza.

4. Blest Saviour, introduced by thee, Have we our race begun; And crowned with victory, at thy feet, We'll lay our laurels down.

Unison. 5 6 6 3 4 5 6 - 6 #6 3 87

* For the remainder of the words see "Church Psalmody," Hy. 379.

Second Treble.

The rush may rise where waters flow, And flags beside the stream; But soon their verdure fades and dies, Beneath the scorching beam.

32 3 43 3 34 3 87 - 3 4 78 5 43 = 32 3 43 3 32 4 6 43 78 4 7

So is the sinner's hope cut off, Or if it transient rise, 'Tis like the spider's airy web, From every breath that flies.

32 3 43 35 34 3 43 3 4 78 85 43 3 32 3 43 3 36 4 7 6 43 56 4 7

* This tune may be sung throughout as a Duet for two Treble voices

EASTPORT. C. M. [Chant.]

133

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return— Oh! never to return.

6 # 6 6 # 6 # 6 6 6 5 6 7

ALDEN. C. M.

1. Blest is the man, who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat.

2. But in the statutes of the Lord, Has placed his chief delight; By day he reads or hears the word, And med - itates by night.

34 3 4 87 6 64 56 5 85 1 8 7 4 3 87 6 66 4 87

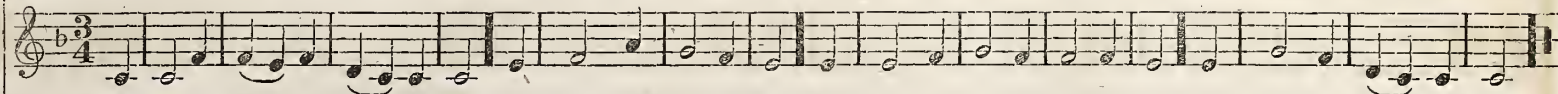
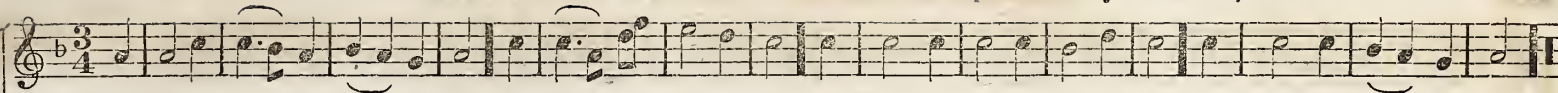
When I can read my titlo clear, To mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes, And wipe, &c.

7 7 6 6 6 7 6 8 7 6 6 6 8 7

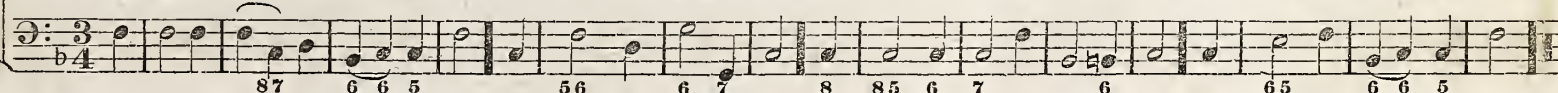
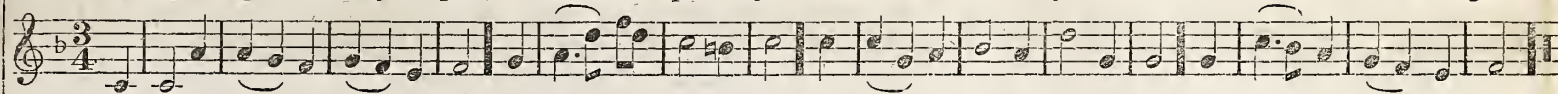
CLARENCE. C. M.

Thou blest Redeemer, dying Lamb! We love to hear of thee; No music like thy charming name, Nor half so dear can be—Nor half so dear can be.

6 6 4 3 5 6 4 5 7 7 6 4 8 7 4 6 3 3 4 5 5 4 3 6 4 8 7

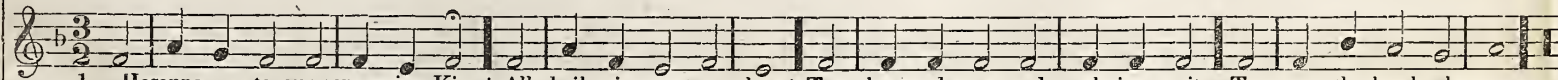


When mourning sorrow weeps the *past*, And mourns the *present* pain; How sweet to think of peace at last, And feel that heaven is gain.

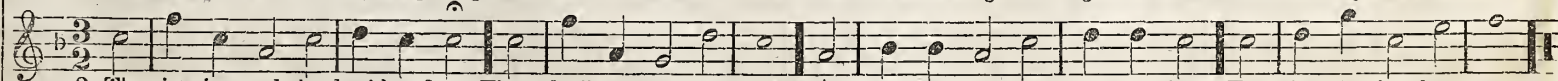


87 6 4 3 56 6 7 3 85 4 7 6 65 6 4 3

MELROSE. C. M.



1. Hosanna to our conquering King! All hail incarnate love! Ten thousand songs and glories wait To crown thy head above.



2. Thy victories and thy deathless fame, Through all the world shall run, And ev - er - last - ing ages sing The triumphs thou hast won.



6 4 7 6 = 4 = 6 4

2d ending.

1. Joy to the world—the Lord is come ! Let earth receive her King ; Let every heart prepare him room, And heaven and nature sing.

2. Joy to the world—the Saviour reigns, Let men their songs employ ; While fields and floods—rocks, hills and plains - - - Repeat the sounding joy.

7 3 4 3 6 4 8 7 6 5 4 3 7 Unison. 3 3 6 4 3 6 4 3

BEDFORD. C. M.

Let all the lands, with shouts of joy, To God their voices raise ; Sing psalms in honor of his name, And spread his glorious praise.

6 6 4 6 5 4 3 6 8 7 6 6 5 4 3 6 4 6 8 7

1. Come, let our hearts, and voices join, And strains of triumph raise : Sing to the Lord in songs divine, Our Rock, the Saviour praise— Our Rock, the Saviour praise.

2. Come, where his glory he displays, Your lips in thanks employ ; Come, speak the wonders of his grace, In holy songs of joy— In holy songs of joy.

6 6 7 6 6 4 3 3 3 3 3 6 6 4 3

CARVER. C. M.

There is a land of pure delight, Where saints immortal reign; Eternal day excludes the night, And pleasures banish pain—Eternal day, &c. And pleasures, &c.

6 5 4 3 6 4 8 7 6 6 6 6 6 6 4 8 7

[Choir.]

*This passage may be omitted.

TREMONT. C. M.

1. Return, O wanderer—now return! And seek thy father's face! Those new desires, which in thee burn, Were kindled by his grace.

4. Return, O wanderer—now return! And wipe the falling tear: Thy Father calls—no longer mourn! 'Tis love invites thee near.

Unison.

3 6 7 3 4 3 2 4 3 2 8 6 4 7

BLAKELY. C. M.

O Lord, my heart cries out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour and my God.

7 98 7 48 2 6 4 6 45 2 6 4 343 4 3 45 87 6 4 5

1. Arise, ye people, and adore, Ex - ulting strike the chord ; Let all the earth—from shore to shore, Confess th'almighty Lord.

3. They sing of death and hell o'erthrown, In that triumphant hour ; And God exalts his conquering Son, 'To his right hand of power.

The first system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines. Below the bottom staff, there are numerical figures: 6, 7, 6, 6, 6, 7, 6, 6, 6, 6.

2. Glad shouts aloud-wide echoing round, Th'ascending God proclaim ; Th'angelic choir respond the sound, And shake creation's frame.

4. O shout, ye people, and adore, E - xulting strike the chord ; Let all the earth—from shore to shore, Confess th'almighty Lord.

The second system also consists of four staves, with the top three in treble clef and the bottom in bass clef, both with a key signature of one flat and a time signature of 3/2. The music continues the hymn. Below the bottom staff, there are numerical figures: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

BLACKBURN. C. M.

2d ending

Bchold thy waiting servant, Lord, Devoted to thy fear: Remember and confirm thy word, For all my hopes are there.

6 $\frac{\sharp 6}{4}$ 6 $\frac{6}{4}$ 7 \sharp 6 \sharp 6 $\frac{\sharp 6}{4}$ \sharp - 6 \sharp -

LITCHFIELD. C. M.

Ye hearts with youthful vigor warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.

$\frac{3}{3}$ 6 $\frac{6}{6}$ 7 6 $\frac{6}{4}$ $\frac{3}{7}$ $\frac{3}{3}$ 6 $\frac{6}{6}$ $\frac{\sharp 6}{4}$ $\frac{5}{3}$ $\frac{3}{8}$ 6 $\frac{6}{4}$ 87

LONDON. C. M.

Dr. Croft.

141

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim.

6 6 6 6 6 6 6 6 7

DUNDEE. C. M.*2d ending.*

Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

6 6 7

O praise the Lord with one consent, And mag-ni-fy his name; Let all the servants of the Lord His worthy praise proclaim—

Instrument. *Voice.*

CHORUS. 2d ending.

Let all the servants of the Lord His worthy praise proclaim.

6 3 6 6 7

COLEBROOK.

C. M.

[Double.]

Subject from Mozart.

143

Oh 'twas a joyful sound to hear Our friends devoutly say, "Up, Israel, to the temple haste, And keep your festal day!"

At Salem's courts we must appear, With our assembled powers, In strong and beauteous order ranged, Like her united towers.

O all ye nations praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

4 5 6 6 4 3 4 5 6 6 5

His mercy reigns through every land, Proclaim his grace abroad; Forever firm his truth shall stand, Praise ye the faithful God— Praise ye the faithful God.

Unison. 8 8 7 6 7 7 7 4 5 7 6 8 7

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.

4 6 5 3 65 6 65 67 8 8 5 43 4 6 6 56 7 43

NOTTINGHAM. C. M.

2d ending.

Some seraph lend your heavenly tongue, Or harp of golden string, That I may raise a lofty strain, To our e - ternal King.

6 6 6 7 # 6 7 5 6 7

[Choir.]

BEVERLY. C. M.

2d ending.

Len.

1. Awake, my soul, stretch every nerve, And press with vigor on, A heavenly race demands thy zeal, A bright immortal crown.

4. Blest Saviour, introduced by thee, Have we our race begun; And crowned with victory, at thy feet - - - We'll lay our laurels down.

Len.

6 6 6 7 6

BLAKE. C. M.

1. I love to steal awhile away From every cumbering care, And spend the hours of setting day, In humble grateful prayer—And spend, &c. In humble, &c.

2. I love to think on mercies past, And future good implore: And all my cares and sorrows cast, On him whom I adore—And all my cares, &c. On him, &c.

6 6 5 6 4 3 6 6 5 7 4 3 6 6 4 3 5 4 3

HURON. C. M.

14.

This is the day the Lord hath made, O earth rejoice and sing ; Let songs of triumph hail the morn ; Hosanna to our King ! Let songs, &c. Hosanna to our King.

LANGDON. C. M.

Come, happy souls, approach your God, With new melodious songs ! Come, render to almighty grace, The tribute of your tongues.

CHESTER. C. M.

Th. Hastings.

How oft, alas! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, Forget - ful of his word—Forgetful of his word.

HOLYOKE. C. M.

German.

Lord, thou wilt hear me when I pray; I am forever thine: I fear before thee all the day, Nor would I dare to sin.

Teach me the measure of my days, Thou maker of my frame : I would survey life's narrow space, And learn how frail I am—And learn how frail I am.

Figured bass line: # 6- 6 6 5 # 6 - # 6 6 5 6 6 8 7 8 7 # 6 # - 6 5

DOUGLASS. C. M.

Where'er I turn my gazing eyes, Thy radiant footsteps shine ; Ten thousand pleasing wonders rise, And speak the hand divine.

Figured bass line: 6 6 6 6 7 6 6 6 7 8 7 6 8 7

FINLAND. C. M.

With cheerful notes, let all the earth To heaven their voices raise, Let all, inspired with godly mirth, Sing solemn hymns of praise—Let all, &c. Sing, &c.

6 3 6 6 6 - 3 6 - 6 3 5 = 6 5 6 4 8 7

WARWICK. C. M.

Stanley.

2d ending.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.

8 4 5 4 8 7 6 6 4 5 4 5 4 = 3 = 4 6 5 6 3 4 6 6 4 8 7 6 3 4 6 6 4 7

Now to thine al - tar, O my God, My joyful feet shall rise, And my tri - umphant song shall praise

6 4 6 5 4 3 6 6 4 7 4 3 6 4 5 6 4 3

The God who rules the skies— And my tri - umphant song shall praise The God who rules the skies.

6 6 6 4 7 6 4 6 4 3 6 6 6 4 3

CANTON. C. M.

153

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear ; Remember and confirm thy word, For all my hopes are there.

LIVERPOOL. C. M.

Dr. Wainwright.

2d ending.

Oh could I find, from day to day, A nearness to my God ! Then should my hours glide sweet away, While leaning on his word.

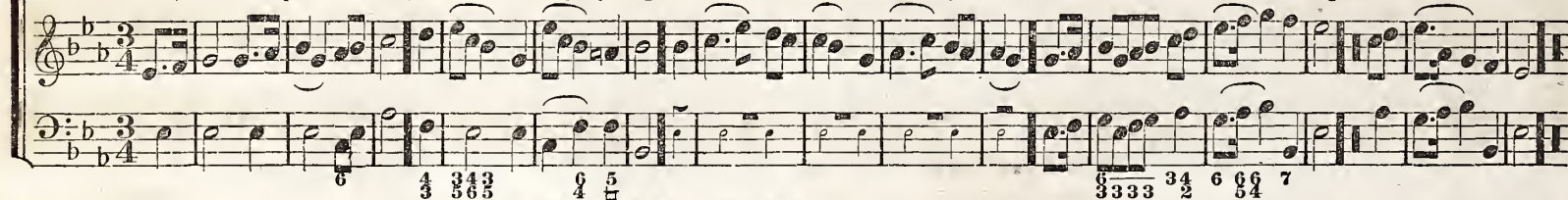
[Choir.]

BURNET. S. M.

2d ending.



Come, sound his praise abroad, And hymns of glory sing ; Je - hovah is the sovereign God, The u - ni - versal King.

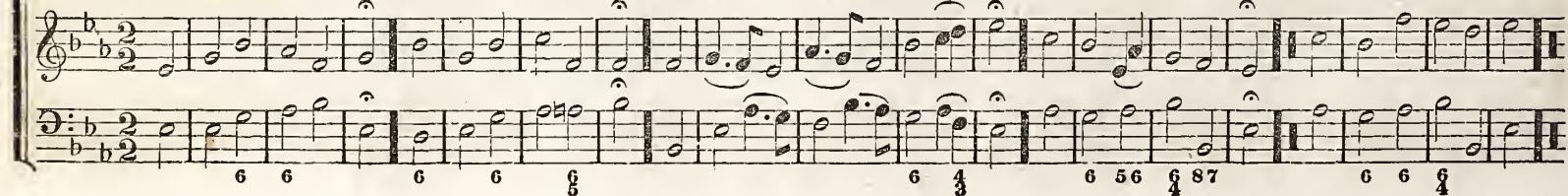


LAWRENCE. S. M.

2d ending.



With humble heart and tongue, My God, to thee I pray ; Oh ! bring me now, while I am young, 'To thee, the living way.



2d ending.

Our days are as the grass, Or like the morning flower ! When blasting winds sweep o'er the field, It withers in an hour.

6 6 4 4 6 6 4 4 6 6 4 4 6 6 4 4

JENNINGS. S. M.

2d ending.

1. Lord, what a feeble piece, Is this our mortal frame ! Our life—how poor a trifle 'tis, That scarce deserves the name.

2. Our moments fly apace, Our feeble powers decay, Swift as a flood, our hasty days Are sweeping us away.

6 6 4 4 4 7 5 #6 6 6 4 4 6 4 4

2d ending.

Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sovereign God, The u - ni - versal King.

6 6 4 8 8 7 8 8 8 5 6 7 6

GREENLAND. S. M.

O Lord, my fainting soul, Thy mercy doth implore; - Not those who traverse desert lands, Can pant for water more.

65 87 56 # — 6 # # 6 # — 43 65 4

Behold with awful pomp, The Judge prepares to come, Th'archangel sounds the dreadful trump, And wakes the general doom—And wakes the general doom.

6 7 6 6 4 5 # - 3 6 - # - # 6 6 4 #

BOXFORD. S. M.

Is this the kind return, And these the thanks we owe; Thus to abuse eternal love, Whence all our blessings flow?

6 # # - # 6 4 5

2d ending.

BEVERLY. S. M.*

2d ending.

Let songs of endless praise, From every nation rise; Let all the lands their tribute pay, To God, who rules the skies.

6 6 6 7

* See this tune in C. M. page 142.

NORWALK. S. M.

Harrison.

2d ending.

O Lord, our heavenly King, Thy name is all divine; Thy glories round the earth are spread, And o'er the heavens they shine.

6 6 6 6 7 6 5 6 6 6 6 8 7 6 6 8 7

Let songs of endless praise, From every nation rise; Let all the lands their tribute pay, To God who rules the skies.

6 7 6 7 6 6 6 7

SUNBURY. S. M. [Chant.]

Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; Thou art the tower of my defence, The refuge where I hide.

6 6 #5 5 6 6 5

1. The Spirit, in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children—'Come!'

2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!

3. Yes, who - so - ev - er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.

4. Lo! Jesus, who invites, Declares, 'I quickly come;' Lord, even so! we wait thy hour; O blest Re - deemer, come!

3 3 4 3 4 3 6 4 6 3 3 4 3 1 6 6 6 6

WENTWORTH. S. M.

The Lord in Zion reigns, Let earth his praise proclaim, And celebrate in loudest strains, His great and holy name.

6 6 4 3 6 6 6 - 5 6 7 6 7 6 7

2d ending.

Your harps, ye trembling saints, Down from the willows take : Loud to the praise of love divine, Bid every string awake—Bid every string awake—Bid every string awake.

STONINGTON. S. M.

Church Psalmody, Hymn 298.

1. Ye trembling captives, hear ! The gospel trumpet sounds ; No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar ; Sal - vation's news it spreads afar, And vengeance is no more.

2d ending.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

6 4 6 8 7 4 6 6 4 6 - 6 6 8 7

INVERNESS. S. M.

1. O cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Behold the open door; Oh! haste to gain that dear a-bode, And rove, my soul, no more.

3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing sat-is-fied, With full sal-va-tion blest.

6 7 6 6 7 7 6 5 6 4 3 4 3 6 6 5

Let every creature join, To praise th'eternal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.

6 6 4 3 4 5 *Unison.* 3 4 7 4 3 4 6 7

BLADENBURG. S. M.

Exalt the Lord our God, And worship at his feet, His nature is all holiness, And mercy is his seat.

7 6 6 6 6 5 6 6 6

*2d ending.**

* Not to be used as a final close

1. *dol.* The Lord my shepherd is ; I shall be well supplied ; Since he is mine, and I am his, What can I want beside.

2. He leads me to the place, Where heavenly pasture grows ; Where living waters gently pass, And full sal - vation flows.

$\frac{6}{4}$ $\frac{8}{8}$ $\frac{5}{7}$ $\frac{4}{6}$ $\frac{5}{7}$ $\frac{5}{7}$ $\frac{4}{6}$ $\frac{5}{7}$ *Tasto.* $\frac{5}{7}$ $\frac{4}{6}$ $\frac{5}{7}$

GERAR. S. M.

1. *dol* Blest are the sons of peace, Whose hearts and hopes are one ; Whose kind designs, to serve and please, Through all their actions run.

4. Thus on the heavenly hills The saints are blest above ; *mf* Where joy, like morning dew, distils, And all the air is love.

Unison. $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{6}$ $\frac{5}{7}$ *Thirds.* $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{7}$

Seir and Gerar are taken, by permission, from the "Boston Academy's Collection of Church Music."

2d beginning.

Musical score for "Silver Street" in 2/2 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King." The score includes a "Tasto." marking and various figured bass notations below the piano staves.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.

Tasto. 6 88 4# 6 5 6 6 3 4 6 6 6 4 8 7 5

BOYLSTON. S. M.

2d ending.

Musical score for "Boylston" in 3/2 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour." The score includes a "2d ending." marking and various figured bass notations below the piano staves.

Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

3 4 5 7 6 7 4 6 4 6 7 6 6 6 7

Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray—to hear thy word, And grateful offerings bring—to praise, &c. And grateful, &c.

FALKLAND. S. M.

Thy name, almighty Lord, Shall sound through distant lands, Great is thy grace, and sure thy word, Thy truth for - ever stands.

2d ending.

1. Sing to the Lord most high; Let every land adore; With grateful heart and voice make known, His goodness and his power.

2. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure.

6 7 4 5 4 3 5 6 6 7 6 7

ELTON. S. M.

Oh! for the death of those Who slumber in the Lord! Oh! be like theirs my last repose, Like theirs my last reward.

6 #6 6 # # 5 # # #6 6 #6 # # 7 #

BENDER. S. M.*2d ending.*

Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat.

ROLLO. S. M.*2d ending.*

The Lord my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want beside.

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son ;

2. Stand then in his great might, With all his strength endued ; Take ye, to arm you for the fight, The panoply of God :

3. Stand then against your foes, In close and firm array ; Legions of wily fiends oppose, Throughout the evil day :

4. Leave no unguarded place, No weakness of the soul ; Take every virtue, every grace, And for - ti - fy the whole :

Strong in the Lord of Hosts, And in his mighty power ; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design ; Armed in the arms of heavenly light, Of righteousness divine.

Ever together joined, To battle all proceed ; Arm ye yourselves with all the mind That was in Christ your Head.

Now let our songs abound, And every tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high.

6 8 7 6 6 6 6 5 5 5 6 8 7

CODA. To be sung or omitted at pleasure.

We're marching through Immanuel's ground, To fairer worlds on high— To fairer worlds on high.

2 3 7 4 5 6 6 8 7

1. Great is the Lord, our God, And let his praise be great ; He makes the church his blest abode, his most delightful seat—His most delight - ful seat.

2. In Zion God is known, A refuge in distress ; How bright has his salvation shone ! - - - - - How fair his heavenly grace !

Unison.

* From the "Boston Academy's Collection of Church Music," by permission.

LABAN. S. M.

From "Spiritual Songs."
2d ending.

1. My soul, be on thy guard, Ten thousand foes arise ; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh watch, and fight, and pray ; The battle ne'er give o'er ; Re - new it boldly every day, And help divine implore.

3. Ne'er think the victory won, Nor lay thine armour down : Thy arduous work will not be done Till thou obtain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God ; He'll take thee at thy parting breath, Up to his blest abode.

1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace—and sure thy word; Thy truth for - ever stands.

2. Far be thine honor spread, And long thy praise - en - dure, Till morning light and evening shade, Shall be exchanged no more.

Unison. 3 6 5 *Unison.* 3 6 #6 5 57

HUBBARD. S. M.

To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

6 6 5 7 6 # 6 6 6 6 # -

SHIRLAND. S. M.

Stanley.

173

2d ending.

Behold the morning sun Begins his glorious way: His beams through all the nations run, And life and light convey.

Fingerings: 5 6 4 3, 6 5 6 4 3, 6 6, 4 8 7, 6 6, 4 5 7

CEDRON. S. M.

2d ending.

Have mercy, Lord, on me, As thou wert ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

Fingerings: 0# 6 6 #, 5 4 8 7, 6 6 # 6 # -

2d ending.

1. Sing to the Lord most high; Let every land adore; With grateful heart and voice make known His goodness and his power.

3. His hands provide our food, And every blessing give, We're guarded by his daily care, And on his bounty live.

Figured bass: 34 53 6 4 5 34 53 7 4 3

NORLAND. S. M. [Chant.] No. 2.

2. Enter his courts with joy; With fear address the Lord; 'Twas he who formed us with his hand, And quickened by his word.

4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promise shall endure.

Figured bass: 54 73 6 4 5 54 73 7 4 3

Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies.

6 6 4 7 4 6 4 3 7 4 6 4 6 5 4 5 4 5

His mercy and his love Are boundless as his name; And all eternity shall prove His truth remains the same—His truth remains the same.

5 7 7 4 5 4 5 4 8 7 6 4 5 Unison. 3 6 4 7 6 6 4 7

* In these two lines the Treble and Tenor may sing interchangeably.

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face, On all thy saints to shine;

6 6 6 5 6 # # # 7

2. That so thy wondrous way May through the earth be known; While distant lands their homage pay, And thy salvation own.

7 6 6 5 6 4 6 6 6 7

4. Let differing nations join To celebrate thy fame; Let all the world, O Lord, combine, To praise thy glorious name.

2d ending.

My gracious God, how plain, Are thy directions given; Oh may I never read in vain, But find the path to heaven.

6 6 4 87 6 6 #6 3

CLAPTON. S. M. [Chant.]

Jones.

2d ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for ever stands.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Tasto. 6 4 3 6 6 5 Tasto. 6 5 6 4 5 7

[Choir.]

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

6 5 #6 6 5 # 6 5 7 7 6

St. THOMAS'. S. M.

A. Williams.

High as the heavens are raised Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed.

6 6 6# 6 6 4 4 6 6 6 58 6 6 6 87

2d ending.

To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face, On all thy saints to shine.

6 6 6 4 8 7 4 2 6 6 6 4 8 7

LATHROP. S. M.

Arranged from a Gregorian Chant.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints securely dwell; That hand which bears creation up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

4. His goodness stands approved, Unchanged from day to day, I'll drop my burden at his feet, And bear a song away.

6 5 6 6 5 6 5 6 5 6 5 6 5

The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside.

6 6 #6 7

WESTMINSTER. S. M. [Chant.]

Dr. Boyce.

2d ending.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

6 4 3 6 6 4 5 7 6 3 6 4 6 8 7

MORNINGTON. S. M.

Mornington.

181

2d ending.

My gracious God, how plain Are thy directions given; Oh may I never read in vain, But find the path to heaven.

6 6 4 8 7 6 6 6 4 3 6 - 5 4 3 4 3 6 4 6 5 4 5 7

PADDINGTON. C. M.

2d ending.

Come, Holy Spirit, come; Let thy bright beams arise; Dispel the sorrows from our minds, The darkness from our eyes.

6 4 7 6 5 6 6 4 4 6 5 6 4 8 7 6 5 6 4 5 7

I love the volume of thy word; What light and joy those leaves afford To souls be - night - ed and distressed!

Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written across the staves with various note values including quarter, eighth, and half notes. The lyrics are written below the second staff.

I'll praise my maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

6 7 6 6 # 6 6 7

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody continues from the first system. The lyrics are written below the second staff.

My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty endures.

7 7 6 5 4 6 3 6 6 7

I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

7 6 $\frac{4}{3}$ 6 6 # 6 $\frac{6}{4}$ 7

My days of praise shall ne'er be past, While life, and thought, and being last, Or im-mor - tal - i - ty endures—Or immor - tal - i - ty endures.

6 6 $\frac{4}{2}$ 6 $\frac{6}{4}$ 7

First system of musical notation for 'Newburg'. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written on the top staff, with lyrics underneath. The bass staff provides a harmonic accompaniment with figured bass notation.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers ;

Figured bass notation: 6, 6, 7#, #, 6, 8, 7, 6, 7

Second system of musical notation for 'Newburg'. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody continues on the top staff, with lyrics underneath. The bass staff provides a harmonic accompaniment with figured bass notation.

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

Figured bass notation: 6, 6, 6, 6, 5, 6, 4/3, 6, 4/3, 6, 4/2, 6, 4/3, 6, 7

[Choir.]

I love the volume of thy word, What light and joy those leaves afford, To souls benighted and distressed!

Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my soul to rest.

Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - hovah's name;

His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.

Oh! could I speak the matchless worth, Oh! could I sound the glories forth, That in my Saviour shine!

I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost di-vine.

O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee?

7 6 6 57 6 - 6 6 43 45 7

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

43 4 7 4 57 2 7 6 6 6 6 #6 45 3

The festal morn, my God, is come, - That calls me to thy sacred dome, Thy presence to adore;

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallowed floor.

56 7 - 6 6 b7 - 6 65 6 56 4 7

O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee?

1 3 4 1 3 4 5 6 4 5 1 3 4 1 3 4 5 6 4 5 5 6 7 6 7

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine :

This system consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves. The lyrics are: "Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine :". There are bar lines after the first and second measures of each line. Fingering numbers (6, 6, 6, 6, 4, 2) are written below the bottom staff.

I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost divine.

This system consists of four staves, continuing the hymn tune from the first system. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with lyrics: "I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost divine.". There are bar lines after the first and second measures of each line. Fingering numbers (4, 6, 6, 6, 4, 6, 6, 7) are written below the bottom staff.

1. The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to a - dore :

2. With holy joy I hail the day, That warns my thirsting soul away ; What transports fill my breast !

3. Hither, from earth's re - motest end, Lo! the redeemed of God ascend, Their tribute hither bring ;

6 7 6 6 # 6 6 8 7 #

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallowed floor.

For, lo! my great Redeemer's power, Unfolds the ev - er - lasting door, And leads me to his rest.

Here, crowned with ev - er - lasting joy, In hymns of praise their tongues employ, And hail th'immortal King.

6 6 6 4 6

1. When thou, my righteous Judge, shalt come, To fetch thy ransomed people home, Shall I among them stand?

4. A - mong thy saints let me be found, Whene'er th'archangel's trump shall sound, To see thy smiling face;

7 6 7 6 6 4 5 6 6 4 5

Shall such a worthless worm as I, Who sometimes am afraid to die, Be found at thy right hand?

Then loudest of the crowd I'll sing, While heaven's resounding mansions ring; With shouts of sovereign grace.

7 5 7 5 6 6 4 6 3 6 6 6 3 7

Oh! could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine!

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves. The first staff has a '6' below it, the second has a '6', the third has a '6', and the fourth has a '3' and a '# 7'.

I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes almost divine.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the staves. The first staff has a '6' below it, the second has a '6', the third has a '6', and the fourth has a '6', a '6', and a '7'.

Wake, all ye soaring throng, and sing; Ye feathered warblers of the spring, Harmonious anthems raise: Praise him who shaped your finer mould,

6 6 # 6 4/3 6 6 6/4 # 6 6

Second Treble. *Alto.*

Who tipped your glittering wings with gold, And tuned your voice to praise— And tuned your voice to praise.

3 6 6 6/4 87

How pleased and blest was I, — To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal,

6 3 6 6 7 *Tasto.* 3 = 4 5 5 5 7 3

We haste to Zion's hill, And there our vows and honors pay— And there our vows and honors pay.

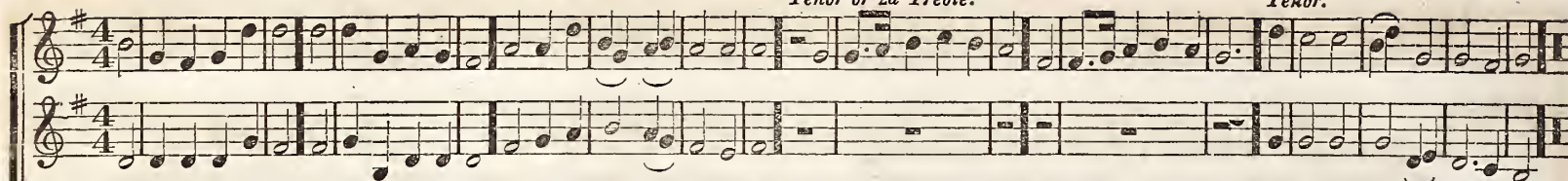
3 = 4 7 8 7 6 5 6 6 8 7

* Let this passage be sung alternately by Trebles and Tenors.

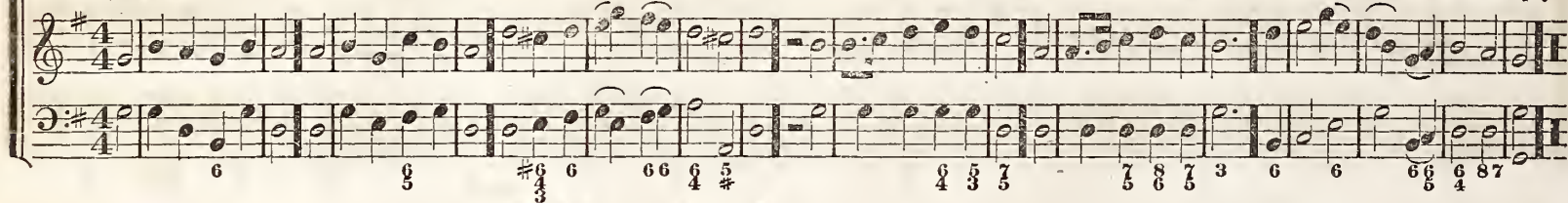
ALLEN. S. P. M.

Tenor or 2d Treble.

Tenor.

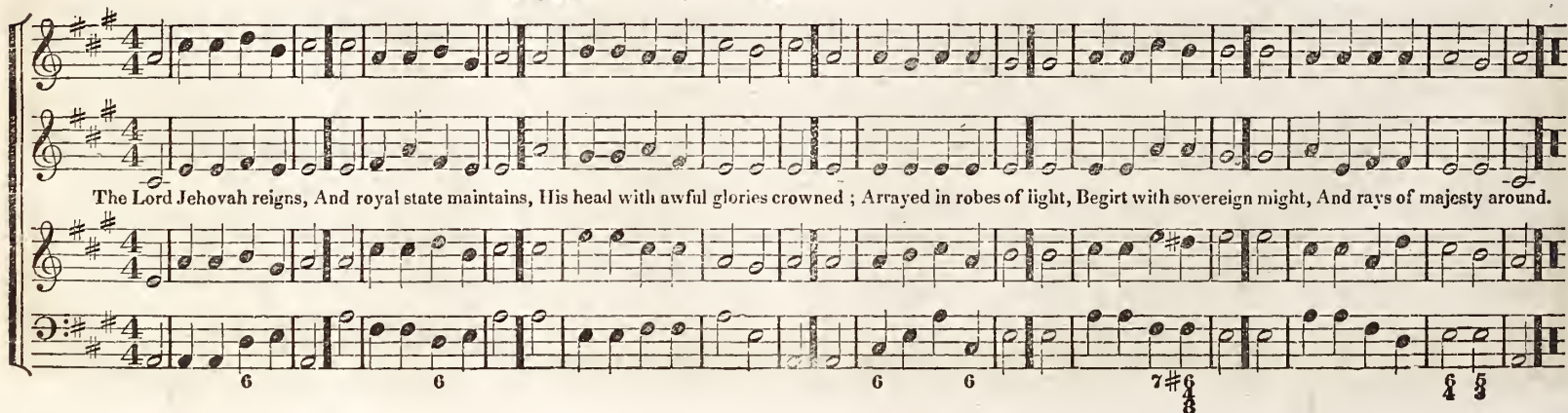


How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.



DALSTON. S. P. M.

A. Williams.



The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light,

This system contains the first four staves of the musical score. The first three staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second staff. The music consists of a series of eighth and sixteenth notes, with some rests. The bass staff includes figured bass notation: 6, 6, 6, 6, #, 6 4 5, 6, 4 3.

Begirt with sovereign might, And rays of ma-jes-ty around— And rays of ma-jes-ty around.

This system contains the next four staves of the musical score. The first three staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second staff. The music continues with eighth and sixteenth notes. The bass staff includes figured bass notation: 4 6, 6 4 2 6, 6, 6, 4 3.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The music features a series of eighth and quarter notes, with some rests. The lyrics are: "The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glory crowned ;". Below the bottom staff, there are numerical figures: 6, 6, #, 6, 7.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glory crowned ;

6 6 # 6 7

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are: "Arrayed in robes of light, Begirt with sovereign might, And rays of majes - ty around—And rays of majes - ty around." Below the bottom staff, there are numerical figures: 4 = 5, 6, 6, 6, 6, 6, 5 6, 7, 6, 7.

Arrayed in robes of light, Begirt with sovereign might, And rays of majes - ty around—And rays of majes - ty around.

4 = 5 6 6 6 6 6 5 6 7 6 7

2d ending.

Let every creature join, To bless Jehovah's name, And every power unite To swell th'exalted theme : Let nature raise, From every tongue, A general song Of grateful praise.

GALILEE. H. M.

O happy souls, who pray, Where God appoints to hear ; O happy men, who pay Their constant service there ! They praise thee still ! And happy they, Who love the way To Zion's hill.

[Choir.]

STOW. H. M.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above. He sent his own Eternal Son, To die for crimes 'That man had done.

6 6 6 6 #6 6 6 6 7 Unison. 3 6

HAYWOOD. H. M.

Ye boundless realms of joy, Exalt your Maker's name : His praise your songs employ, Above the starry frame : Your voices raise, Ye cherubim, And seraphim, To sing his praise.

6 6 6 7 6 6 6 3 3 3 3 3 7 7 3 4 3 4 3 6

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts retire, And wakes the lovely spring!

Bright suns arise, The mild wind blows, And beauty glows, Thro' earth around.

2
 The morn, with glory crowned
 His hand arrays in smiles :
 He bids the eve decline,
 Rejoicing o'er the hills :
 The evening breeze,
 His breath perfumes ;
 His beauty blooms
 In flowers and trees

HADDAM. H. M.

The Lord Jehovah reigns, His throne is fixed on high ; The garments he assumes, Are light and majesty : His glories shine with beams so bright, No mortal eye can bear the sight.

6 6 4 6 4 # 3 4 5 - 4 3 1 2 5 8 7 6 5 3 4 5 8 7 6 4 8 7

MANDELL. H. M.

O happy souls, who pray, Where God appoints to hear ; O happy men, who pay Their constant service there ! They praise thee still ! And happy they, Who love the way To Zion's hill.

6 6 7 6 6 - 6 5 Unison. 6

Give thanks to God most high, The universal Lord ; The sovereign King of kings : And be his gra ce adored. Thy mercy, Lord, Shall still endure, And ever sure Abides thy word

6 6 6 7 6 6 6 6 6 7 6 8 7

HARWICH. H. M. [No. 2.]

Give thanks aloud to God, To God the heavenly King ; And let the spacious earth, His works and glories sing. Thy mercy, Lord, shall still endure ; And ever sure Abides thy word.

6 6 6 7 6 6 6 6 6 7 6 8 7

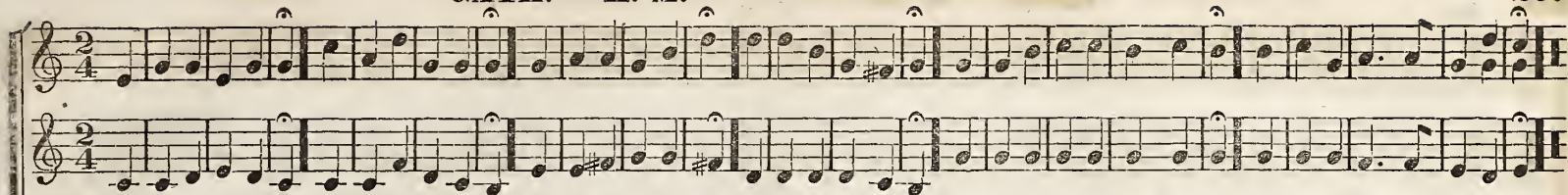
Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are : To thine abode My heart aspires, With warm desires, To see my God.

6 6 4 3 3 4 3 4 3 4 3 4 3 6 7

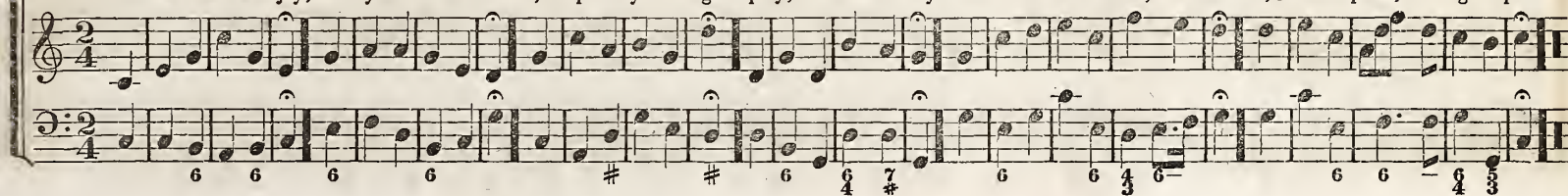
MARAH. H. M.

Let every creature join To bless Jehovah's name, And every power unite, To swell th'exalted theme : Let nature raise, From every tongue, A general song, Of grateful praise.

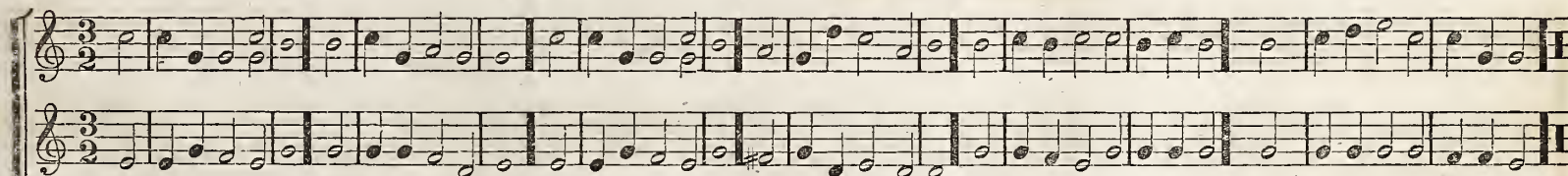
Unison. 3 3 4 5 3 Unison. 5 4 7 5 Unison. 6 4 3 3 3 6 4 5 7



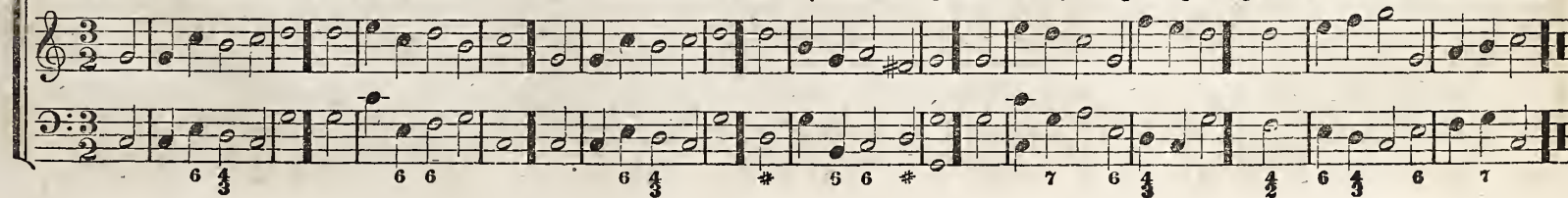
Ye boundless realms of joy, Exalt your Maker's name ; His praise your songs employ, Above the starry frame. Your voices raise, Ye cherubim, And seraphim, To sing his praise.



ASHWELL. H. M.



Ye tribes of Adam join, With heaven, and earth, and seas, And offer notes divine, To your Creator's praise—Ye holy throng Of angels bright In worlds of light Begin the song.



Slow.

Oh, happy souls who pray, Where God appoints to hear! Oh happy men, who pay Their constant service there!

They praise thee still; And hap - py they, Who love the way, To Zi - on's hill.

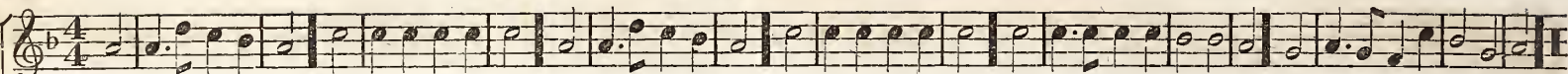
First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: "To God the mighty Lord, Your joyful thanks repeat; To him due praise afford,". The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are fermatas over several notes. Fingering numbers (6, 4, 8, 7) are written below the bass staff.

To God the mighty Lord, Your joyful thanks repeat; To him due praise afford,

Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: "As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end." The music continues with similar note values and structures as the first system. Fingering numbers (6, 4, 8, 7) are written below the bass staff.

As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.

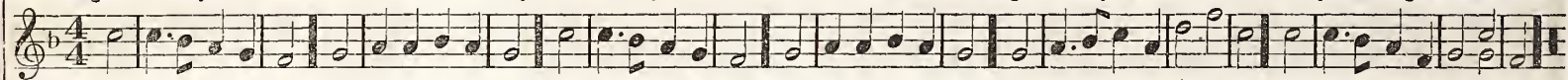
[Choir.]



1. Ye dying sons of men, Immersed in sin and woe ! Now mercy calls again, Its message is to you ! Ye perishing and guilty, come ! In mercy's arms there yet is room.



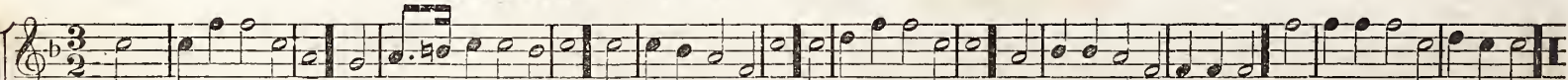
2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.



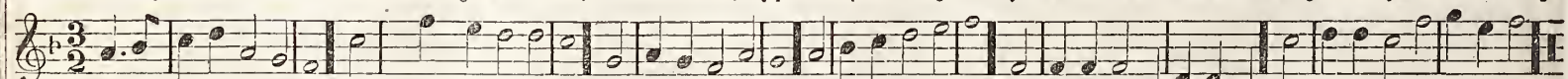
3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there still is room.



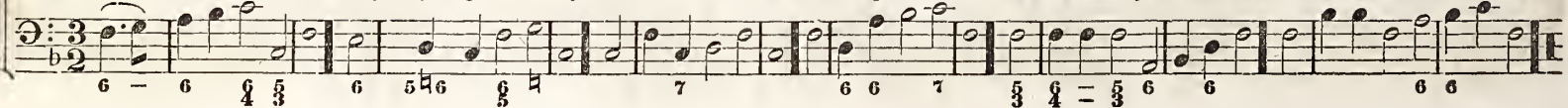
CONNER. H. M.



3. All hail, triumphant Lord! Heaven with hosannas rings: While earth, in humbler strains, Thy praise responsive sings, Worthy art thou, who once wast slain, Through endless years to live and reign.



4. Gird on, great God, thy sword, Ascend thy conquering car, While justice, truth, and love, Maintain the glorious war: Victorious, thou thy foes shalt tread, And sin and hell in triumph lead.



Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.

6 4 6 6 5 5 4 5 3 3 3 3 3 3 3 7 7

BUCKSPORT. H. M.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God.

6 - 4 6 6 6 4 4 6 6 4 7

1. Safely through a - nother week, God has brought us on our way; Let us now a blessing seek,

4. May the gospel's joyful sound, Conquer sinners— comfort saints; Make the fruits of grace abound,

6 6 7 4 3 6 6 6 5 6 6 7 4 3

2d ending.

Waiting in his courts to-day: Day of all the week the best, Emblem of e - ternal rest.

Bring re - lief from all complaints: Thus let all our Sabbaths proye, Till we join the church above.

6 6 4 7 6 6 6 6 6 6 6 7

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.

Figured bass notation: 5 4 5 7 4 7 4 3 5 4 3 7 4 7 6 4 3 = 6 4 5 4 3 5 5 4 3 7 4 7

WADE. 7s.

Christ, the Lord, is risen to-day, Sons of men, and angels say! Raise your songs of triumph high; Sing, ye heavens, and earth reply, Sing, ye heavens, and earth reply.

Figured bass notation: 6 - 6 4 7 6 7 7 6 - 6 4 7 6 - 5 6 - 7

'Tis a point I long to know, Oft it causes anxious thought; Do I love the Lord or no, Am I his or am I not

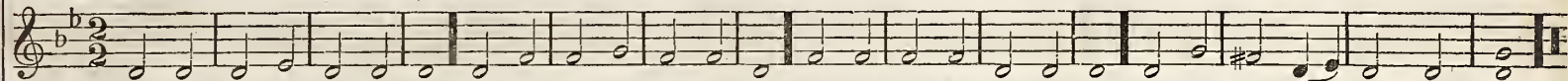
6 6 #7 #6 6 #6 # 6 # 6 6 #7

HARTWELL. 7s.

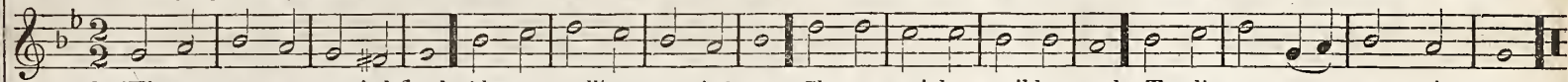
1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as the guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound, With the voice of praise resound.

6 6 3 4 5 6 6 3 6 4 5 6 5



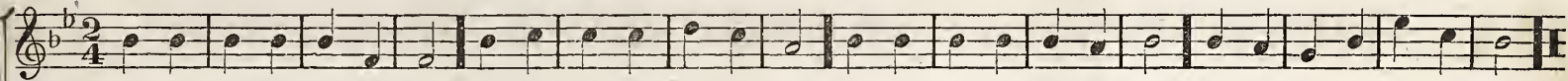
1. Gently glides the stream of life, Oft along the flow'ry vale; Or impetuous down the cliff, Rushing roars when storms assail.



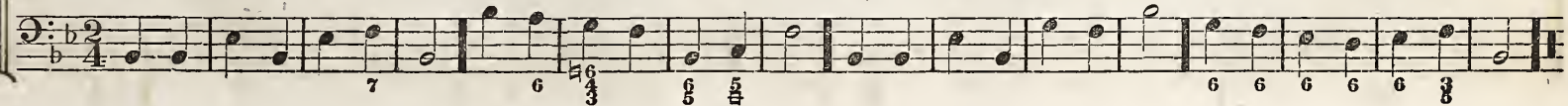
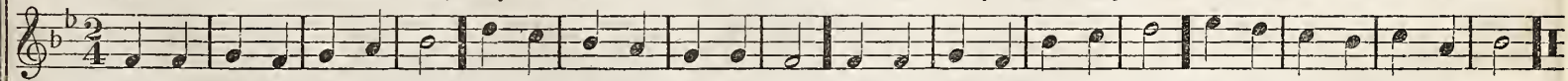
2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.



PRENTISS. 7s.



Haste, O Sinner, now be wise, Stay not for the morrow's sun, Wisdom, if you still despise, Harder is it to be won.



Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest.

6 5 - 6 4 3 6 5 8 7 6 - 8 7 7 6 6 6 6 8 7

ROTTERDAM. 7s.

All ye nations, praise the Lord, All ye lands your voices raise; Heaven and earth with loud accord, Praise the Lord, forever praise.

6 5 6 6 6 7 6 8 7 7 6 6 8 7 6 6 8 7

Very Slow.

Sacred wisdom! be my guide; Suffer not my feet to slide; Or from thine all-perfect way, In the path of sin to stray.

Figured Bass: 3 2 4 3 4 7 # 7 3 2 4 3 4 7 b7 43 36 4 7

ANFIELD. 7s.

Arranged from Wranisky.

Sweet the time—exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.

Figured Bass: 98 56 45 6 6 4 57 43 b7 4 6 4 45 6 6 4 76 45 43

[Choir.]

1. Come, said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home—Weary pilgrim, hither come.

2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest e - ter - nal—sa - cred—sure.

CALCUTTA. 7s.

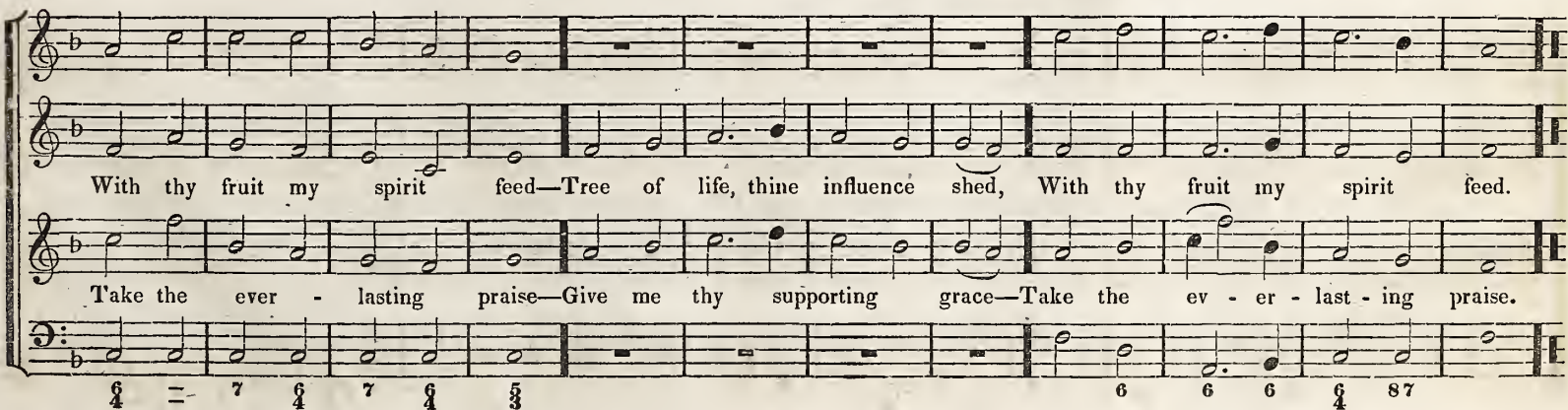
Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.



1. Son of God, thy blessing grant, Still supply our every want; Tree of life, thine influence shed,

2. All my hopes on thee de - pend; Love me, save me, to the end! Give me thy sup - port - ing grace,

48 76 5 7 6 48 4 3 6 6 6 5



With thy fruit my spirit feed—Tree of life, thine influence shed, With thy fruit my spirit feed.

Take the ever - lasting praise—Give me thy supporting grace—Take the ev - er - last - ing praise.

4 = 7 4 7 4 3 6 6 6 4 87

Dim. 2d ending.

Sinner, rouse thee from thy sleep, Wake—and o'er thy folly weep ; Raise thy spirit, dark and dead, Jesus waits his light to shed.

Dim.

Dim.

6 # # 7 # 8 7 6 # 6 # 3 # 6 # 4 7 6 # 6 5 6 5 7

BELLINGHAM. 7s.

God of mercy, God of grace ! Hear our sad, repentant songs, Oh, restore thy suppliant race, Thou, to whom our praise belongs.

6 # 6 # 6 6 # 3 # 6 # 6 6 6 8 7

While the choir re - spon - sive rings, Let the cheerful psaltry join, }
 In - struments of various strings, Harp, with mel - o - dy di - vine; } Let the lof - ty or - gan join,

4 6 6 6 4 6 5 3 3 3 3 3

Loudly peal, or softly swell, And in sacred solemn sound, On Je - hovah's praises dwell.

3 3 3 3 3 3 3 3 5 7 7 8 3 3 6 6 4 87

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies,—See, the glorious Saviour rise.

6 6 7 6 4 6 6 7 6 4 6 5

WILMOT. 7s.

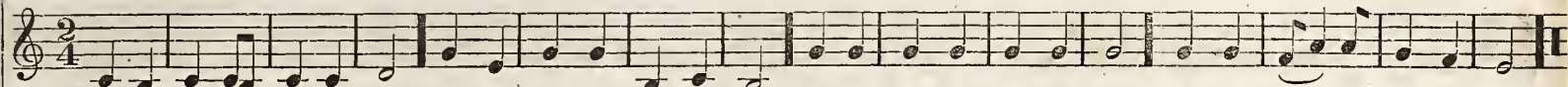
Arranged from Weber.

1. *p.* Heavenly Father, sovereign Lord, *f.* Be thy glorious name adored! *p.* Lord, thy mercies never fail; *f.* Hail, celestial goodness, hail!

2. *p.* Though unworthy, Lord, thine ear, Deign our humble songs to hear; *m.* Purer praise we hope to bring, When around thy throne we sing.

3. *ff.* Then with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumphant voices raise.

4 = 5 = 6 7 4 3 4 = 5 = 6 7 4 3 4 = 5 = 7



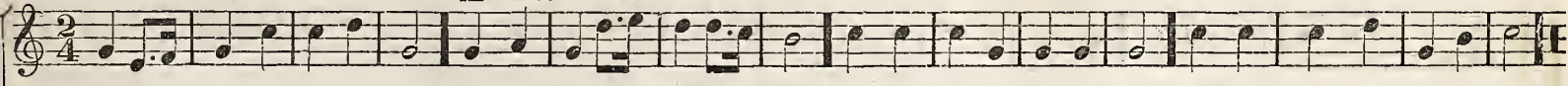
1. All ye nations, praise the Lord, All ye lands, your voices raise; Heaven and earth with loud accord, Praise the Lord—for - ever praise.



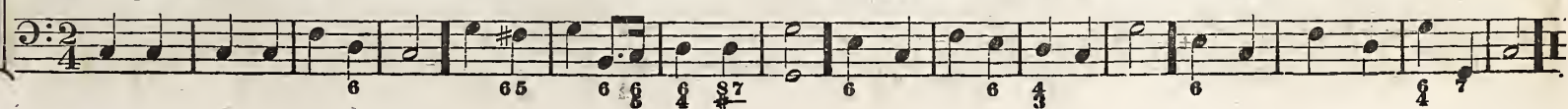
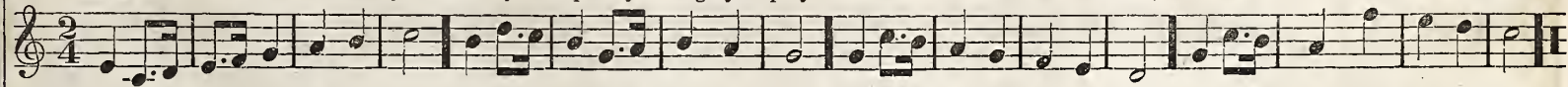
3. Praise him, ye who know his love; Praise him, from the depths beneath; Praise him in the heights above; Praise your Maker, all that breathe.



BATES. 7s.



Angels! roll the rock away! Death! yield up thy mighty prey! See!—he rises from the tomb, Rises with immortal bloom.



Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed.

The musical score for 'FENWICK. 7s.' consists of four staves. The first three staves are in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 2/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves. The bass line includes fingerings: 6, 6, 56, 87, 5 3, 6 #, 6 #6, #, #, 6 #6, 5 #.

HAMILTON. 7s.

Praise to God! immortal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.

The musical score for 'HAMILTON. 7s.' consists of four staves. The first three staves are in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 2/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves. The bass line includes fingerings: 6, 87, 6 6 5, #, 4 2, 6 4, 6, 6, 7.

Safely through a - nother week, God has brought us on our way; Let us now a blessing seek,

87 6 6 7 6 4 87 6 6 7

Waiting in his courts to-day: Day of all the week the best, Emblem of e - ternal rest.

[Choir.] 6 6 5 3 4 5 8 7 4 3 7

29

1. *do!* To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, 'Midst the springing grass prepare.

2. When I faint—with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

WATERBURY. 7s.

Raise a joyful hymn to God, All ye lands his praise proclaim: Tell his mighty works abroad, Glorify his holy name.

SOUTHAMPTON. 7s.

227

Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing ye heavens—and earth reply.

6 6 6 6 6 6 3 6 34 5 6 5 56 7 6 34 6 6 7

SPAULDING. 7s.

Come, loud anthems let us sing, Praise to our almighty King; High our voices we should raise, To our glorious Saviour's praise.

6 6 6 4 6- 6 5 6 5 6 34 6 6 6 7

*Second Tenor.**First Tenor.**Alto.**Bass.*

Praise to God, immortal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.

NUREMBURG. 7s. [No. 2.]

Praise to God, immortal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens—and earth, reply.

2. Love's redeeming work is done, Fought the fight—the battle won: Lo! our sun's eclipse is o'er—Lo! he sets in blood no more.

6 # 6 6 4 8 7 6 6 6 5 4 8 7

PETERSHAM. 7s.

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies,—See, the glorious Saviour rise.

6 7 # 4 6 5 6 4 7 6 7 6 6 5 6 4 7

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.

6 7 6 4 7 7 6 6 6 6 4 7

MARSH. 7s.

Bless we, now, our gracious Lord, Ever praise his glorious name; All his mighty acts record, All his wondrous love proclaim.

8 7 8 7 6 8 7 # 6 8 7 6 8 7 4 8 6 - 6 4 7

Adagio Sostenuto. Piano

1. Softly now the light of day Fades upon my sight away; Free from care, from labor free, Lord, I would commune with thee.

2. Soon, for me, the light of day, Shall for - ever pass away: Then, from sin and sorrow free, Take me, Lord, to dwell with thee.

KIMBALL. 7s. [No. 1.]

1. Haste, O Lord, the glorious time, When beneath Messiah's sway, Every nation, every clime, Shall the gospel call obey.

2. Then shall war and tumult cease, Then be banished grief and pain; Righteousness, and joy, and peace, Undisturbed shall ever reign.

Second Tenor.

First Tenor.

1. Haste, O Lord, the glorious time, When beneath Messiah's sway, Every nation, every clime, Shall the gospel call obey.

Alto.

Base.

4 5 6 6 4 5 6 5 7 6 7 4 5 6

WILLIS. 7s. [For men's voices.]

Second Tenor.

First Tenor.

Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest.

Alto.

Base.

6 6 5 4 6 6 5 4 6 4 7

2d Treble. Alto.

1. Softly now the light of day Fades upon my sight away : Free from care—from labor free, Lord, I would commune with thee—Lord, I would commune with thee.

2. Soon, for me, the light of day, Shall forever pass away : Then, from sin and sorrow free, Take me, Lord, to dwell with thee !—Take me, Lord, to dwell with thee.

7 6 6 7 2 8 4 8 7 4 8 7 5 4 3 1 7

ABBOTT. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide ; Never let me from thee rove, Sweetly draw me by thy love.

[Choir.] 30 6 6 4 7 4 5 8 7 4 3 6 7

Musical score for 'CHIPMAN. 7s.' in G major (three sharps) and 2/4 time. The score consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are: 'Zion, now arise and shine! Lo! thy light from heaven is come! These that crowd from far are thine; Give thy sons and daughters room.' The bass line includes figured bass notation: 6, 6, 4 7, 6, 4, 6, 6.

Zion, now arise and shine! Lo! thy light from heaven is come! These that crowd from far are thine; Give thy sons and daughters room.

CILECIA. 8 & 7s.

Musical score for 'CILECIA. 8 & 7s.' in G major (three sharps) and 2/4 time. The score consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are: 'Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.' The bass line includes figured bass notation: 6 4, 6 4 3, #, 6 4 7, 57, 28, 6 7.

Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

May the grace of Christ the Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above

Thus may we abide in union, With each other, and the Lord, And possess in sweet communion, Joys which earth cannot afford.

1. Sweet the moments, rich in blessing, Which before the cross I spend; Life, and health, and peace possessing, From the sinner's dying Friend.

2. Love and grief my heart dividing, With my tears his feet I'll bathe; Constant still, in faith abiding, Life de - riving from his death.

6 7 4 6 # 6 # 6 #

Truly blessed is this station, Low before the cross to lie; While I see divine compassion, Beaming in his gracious eye.

May I still enjoy this feeling, Still to my Redeemer go; Prove his words each day more healing, And himself more truly know.

6 6 5 p 6 6 4 3 m 6 4 3 f 6

On the tree of life e - ternal, Oh, let all our hopes be laid! This alone, forever vernal, Bears a leaf that shall not fade.

7 65 4 3 6 3 45 43 6 4 3 6 6 109 54 37 43 7 5

JERAULD. 8s & 7s.

When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

4 2 56 4 3 7 6 # 4 5 6 4 3 43 2 # 5 4 #

Light of those whose dreary dwelling, Borders on the shades of death ! Rise on us, thyself re - vealing, Rise, and chase the clouds beneath.

34 56 6 6 56 65 43 65 6 87 6 87 3 533 6 4 #7

Thou, of life and light Cre - ator ! In our deepest darkness rise ; Scatter all the night of nature, Pour the day upon our eyes.

6 4 5 34 56 3 533 6 4 87

Lovely is the face of nature, Decked with spring's un-folding flowers, } Birds with songs the time beguiling, Chant their little notes with glee—D.C.
While the sun shows every feature, Smiling through de-scending showers; }

But to see a Saviour smiling, Is more soft, more sweet to me.

GREENVILLE. 8s & 7s. [Double.]

Rosseau.

Far from mortal cares re-treating, Sordid hopes and vain desires, } From the Fount of glory beaming, Light celestial cheers our eyes; D.C.
Here, our willing footsteps meeting, Every heart to heaven aspires. }

Mercy from above proclaiming, Peace and pardon from the skies. D.C.

First system of the musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the bottom staff. The lyrics are written below the second and third staves.

Saviour, source of every blessing, Tune my heart to grateful lays; } Teach me some me - lodious measure,
Streams of mercy, never ceasing, Call for ceaseless songs of praise. }

Below the bottom staff, there are figured bass numbers: 6, 43, 76, 6, 4, 6, 4, 57, 6, 6, 6, 6.

Second system of the musical score. It consists of four staves, continuing the melody and bass line from the first system. The lyrics continue below the second and third staves.

Sung by raptured saints a - bove; Fill my soul with sacred pleasure, While I sing re - deeming love.

Below the bottom staff, there are figured bass numbers: 65, 43, 6, 43, 43, 65, 6, 4, 6, 76, 4, 6, 6, 4, 6, 6, 87.

[Choir.]

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes.

6 6 6 4 3 6 6 6 4 tr 565 4 343 565 7 6 6 - 56 4 87

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excelling, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

645

Far from mortal cares retreating, Sordid hopes and vain desires, Here, our willing footsteps leading, Every heart to heaven aspires.

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top three staves. Below the bottom staff, there are numerical figures: 4 5 7 4 3 6 7 6 4 4 2 3 7 4 3 6 7 6 4 7.

From the Fount of glory beaming, Light celestial cheers my eyes; Mercy from above proclaiming, Peace and pardon from the skies.

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top three staves. Below the bottom staff, there are numerical figures: 6 8 7 6 5 7 6 7 6 8 7 6 5 7 6.

Lovely is the face of nature, Decked with spring's unfolding flowers; While the sun shows every feature, Smiling through descending showers.

7 6 4 3 6 4 3 7 6 4 3 6 6 6

WORTHING. 8s & 7s.

Schelz.

Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Formed thee for his own abode.

7 34 56 4 3 54 78 43 87 43 65 6 6 4 3 6 - 6 4 57 43

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

6 5 8 7 6 6 5 6 6 6 = 5 7 4 3 6 5 8 7 6 6 5 6 9 8 6 8 7

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, defended, Safe through life, thus far, I'm come; Safe, O Lord, when life is ended, Bring me to my heavenly home.

6 5 6 5 3 4 6 6 6 8 7 6 6 6 6 8 7

Praise the Lord, ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

- 2 Praise the Lord, for he hath spoken;
 Worlds his mighty word obeyed;
 Laws which never can be broken,
 For their guidance he hath made.
 Hallelujah, Amen.
- 3 Praise the Lord—for he is glorious;
 Never shall his promise fail;
 God hath made his saints victorious,
 Sin and death shall not prevail.
 Hallelujah, Amen.
- 4 Praise the God of our salvation,
 Hosts on high his power proclaim;
 Heaven and earth, and all creation,
 Praise and magnify his name!
 Hallelujah, Amen.

1. Hark! the notes of angels singing—"Glory, glory to the Lamb!" All in heaven their tribute bringing, Raising high a Saviour's name.

2. Filled with holy consolation, Let us vie with those above; Sweet the theme, a free salvation—Fruit of ever-lasting love.

Ye, for whom his life was given, Sacred themes to you be-long: Come, assist the choir of heaven; Join the ever-lasting song.

Endless life in him possessing, Let us praise his precious name: Glory, honor, power and blessing, Be for-ever to the Lamb.

Hear, O sinner! Mercy hails you, Now with sweetest voice she calls; Bids you haste to seek the Saviour, Ere the hand of justice falls;

This system consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody with various note values and rests. Below the bass staff, there are figured bass notations: 43 = 7 -, 6 6, 43, 43 = 7 -, 7 5 6, 4 4 5.

Hear, O sinner!—Hear, O sinner! 'Tis the voice of mercy calls— 'Tis the voice of mercy calls.

Ritard. Tempo Primo.

This system also consists of four staves (three treble, one bass). The key signature remains two flats, and the time signature is 2/4. The melody continues with some rests. Below the bass staff, there are figured bass notations: 7 43 = 6 43 = 4 6 4 7.

From the cross up - lifted high, Where the Saviour deigns to die, What melodious sounds I hear, Bursting on the

43 6 4 6 6 6 43 6 6 6 6 5 6

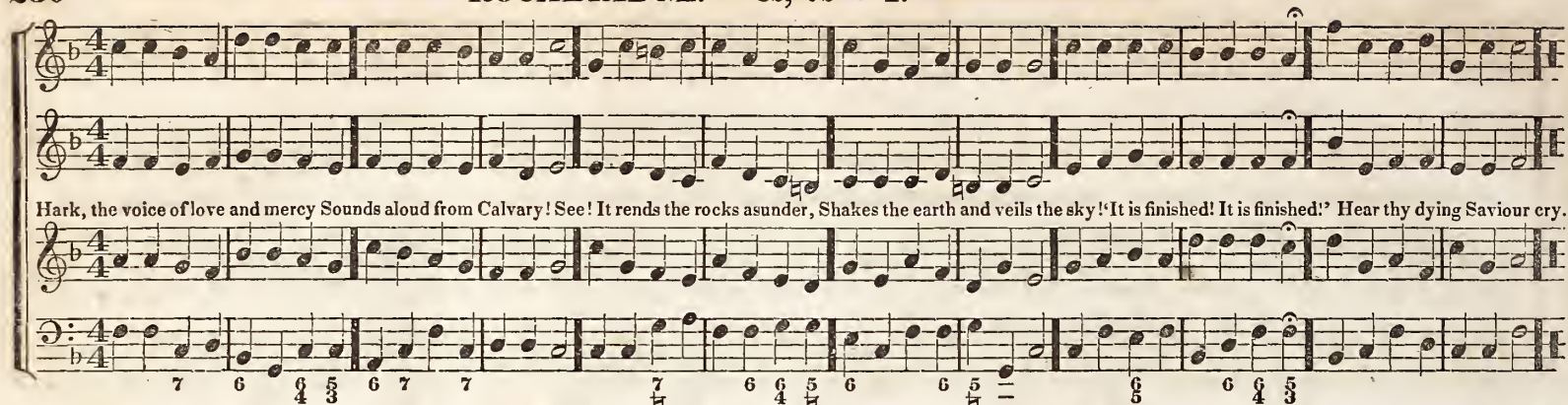
ravished ear! "Love's redeeming work is done—Come and welcome—Come and welcome—Come and welcome, sinner, come."

P

8 7 4 5 4 6 6 43 43 4 6 6 6 4 8 7

[Choir.] 32

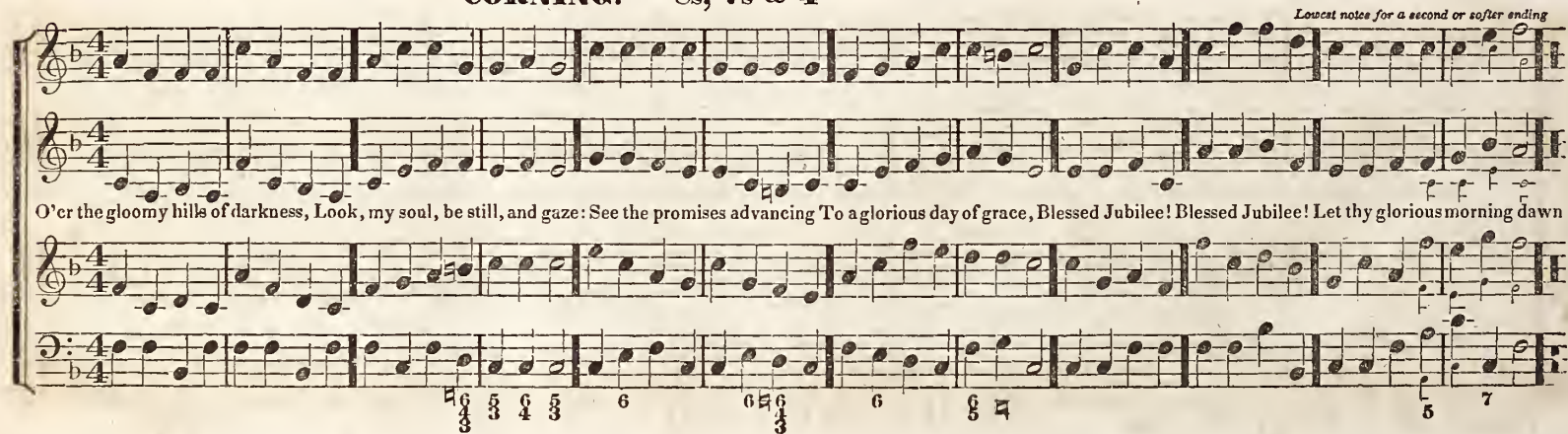
ROCKBRIDGE. 8s, 7s & 4.



Hark, the voice of love and mercy Sounds aloud from Calvary! See! It rends the rocks asunder, Shakes the earth and veils the sky! 'It is finished! It is finished!' Hear thy dying Saviour cry.

7 6 4 3 6 7 7 7 6 4 5 6 6 5 6 6 4 3

CORNING. 8s, 7s & 4



O'er the gloomy hills of darkness, Look, my soul, be still, and gaze: See the promises advancing To a glorious day of grace, Blessed Jubilee! Blessed Jubilee! Let thy glorious morning dawn

Lowest notes for a second or softer ending

6 5 4 3 6 6 6 6 6 6 5 7

DOLCE.

DOLCE.

Pia. Mez. Pia. Mez. Mez.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise. 2. Teach me some melodious measure,
3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood. 4. By thy hand restored, defended,

Pia. Mez. Pia. Mez. Mez.

7 6 5 6 6 5 6 5 7 6 5 6 5 6 6 5 6 5 6 7 6 7 6 9 10 8 -

Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love— Fill my soul with sacred pleasure, While I sing redeeming love.
Safe through life, thus far, I'm come; Safe, O Lord, when life is ended, Bring me to thy heavenly home— Safe, O Lord, when life is ended, Bring me to thy heavenly home.

Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able— He is willing—doubt no more.

6 6 6 6 6 6 6 6 6 6 6 6

CARLOW. 8s, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand; } When he chooses, Darkness flies at his command.
God—the mighty God, is speaking, By his word, in every land; }

Unison. 6 6 6 6 6 6 6 6 6 6 6 6

Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing

87 6 6 5 67 68 7 3 6 63

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/4, and it contains the lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4, containing numerical figures. The music is written in a simple, clear style with notes and rests.

Triumph in re-deeming grace: Oh refresh us, Oh re-fresh us, Travelling through this wil-der-ness.

6 5 6 6 5 5 67 68 7 3 6 63

Detailed description: This is the second system of the musical score. It also consists of four staves, following the same format as the first system. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/4, and it contains the lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4, containing numerical figures. The music continues from the first system.

Bless our God, his grace confessing, Whom his church a - bove a - dore; Who, with daily loads of blessing,

3 2 37 45 8 7 3 45 67 87 108 53 45 7 7

This musical system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the staves. Below the bass staff, there are numerical figures: 3, 2, 37, 45, 8, 7, 3, 45, 67, 87, 108, 53, 45, 7, 7. The first two 7s have a sharp symbol below them.

From on high his Spirit pours: God our Saviour—God our Saviour—For his church sal - va - tion stores.

87 6 7 7 - 2 33 2 6 6 6

This musical system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the staves. Below the bass staff, there are numerical figures: 87, 6, 7, 7, -, 2, 33, 2, 6, 6, 6. The first 7 has a sharp symbol below it.

Guide me, O thou great Jehovah, Pilgrim through this barren land : I am weak—but thou art mighty; Hold me with thy powerful hand; Bread of heaven, :||: Feed me till I want no more.

Len.

Figured bass: 6 6 4 3 6 7 7 6 4 6 7 6 6 3

DANE. 8s & 7s.

Arranged from Beethoven.

Cease, ye mourners, cease to languish, O'er the graves of those ye love; Far removed from pain and anguish, They are chanting hymns above.

Figured bass: 6 98 4 3 # - 6 4 4 6 6 6 - 4 3 6 6 - 4 3

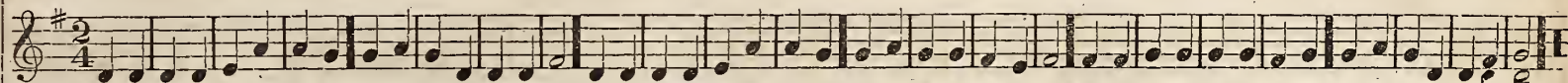
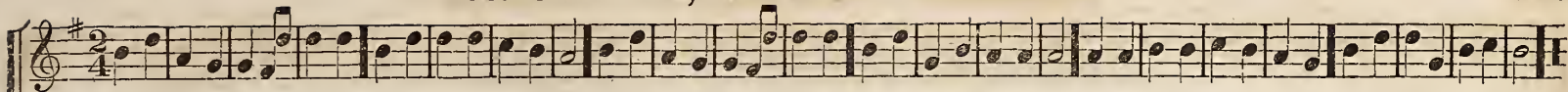
Angels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - ation's story,

4 38 74 43 = 6 39 87 43 6 38 74 43 =

p. *f.* *Slow.*

Now proclaim Mes - si - ah's birth: Come and worship— Come and worship— Worship Christ, the new born King.

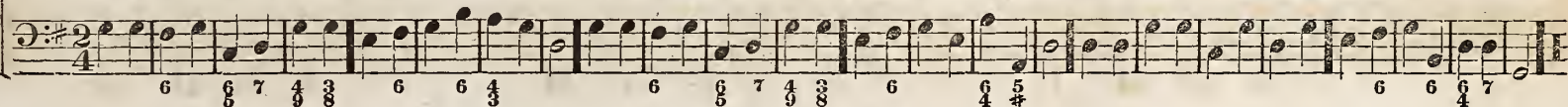
6 87 84 6 6 6 4 7



1. Songs anew of honor framing, Sing ye to the Lord alone; All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.

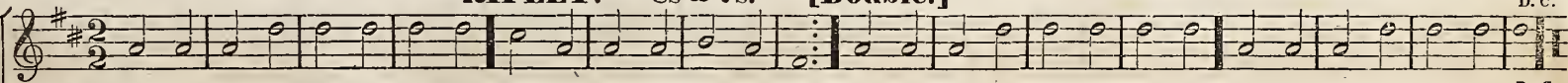


2. Shout aloud, and hail the Saviour: Jesus, Lord of all proclaim! As ye triumph in his favor, All ye lands declare his fame: Loud rejoicing, Loud rejoicing, Shout the honor of his name.

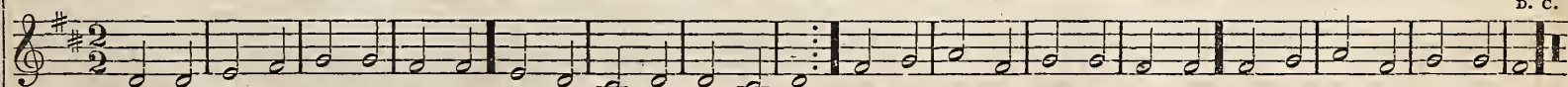


RIPLEY. 8s & 7s. [Double.]

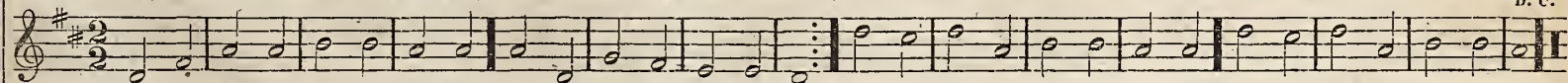
D. C.



D. C.

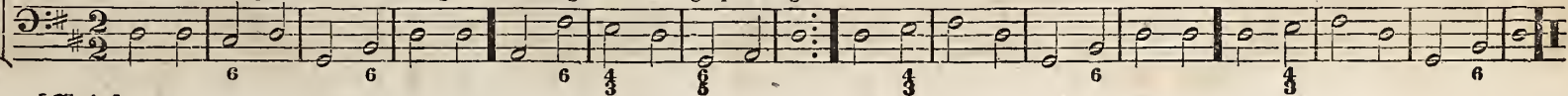


Glorious things of thee are spoken, Zion, city of our God; } Lord thy church is still thy dwelling, Still is precious in thy sight:
He, whose word can ne'er be broken, Chose thee for his own abode. } D. C.



Judah's temple far excelling, Beaming with the gospel's light.

D. C.



[Choir.]

1. Gird thy sword on, mighty Saviour, Make the word of truth thy car: Prosper in thy course, triumphant; All success at-

2. Blest are they that touch thy sceptre! Blest are all that own thy reign; Freed from sin—that worst of tyrants—Rescued from its

3 4 3 6 4 3 6 6 4 3 6 6 7 6 4 5 6

tend thy war; Gracious victor, Gracious victor, Bring thy trophies from afar— Bring thy trophies from afar.

galling chain; Saints and angels, Saints and angels, All who know thee, bless thy reign— All who know thee, bless thy reign.

4 7 6 4 3 6 4 3 6 4 7 6 6 4 5

1. Guide me, O thou great Jehovah, Pilgrim through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand.

2. Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through:

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side.

34 34 6 6 4 43 34 34 6 6 4 5

SOLO. Bread of Heaven—Bread of Heaven, *TUTTI.* Feed me till I want no more— Feed me till I want no more. *2d ending.*

SOLO. Strong Deliverer— Strong Deliverer, *TUTTI.* Be thou still my strength and shield— Be thou still my strength and shield.

SOLO. Songs of praises—Songs of praises, *TUTTI.* I will ever give to thee— I will ever give to thee.

56 4 5

Gently, Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us,

6 5 7 43 6 6 4 5

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the second and third staves. The system ends with a double bar line.

Thy rich grace in all our fears; Oh! refresh us— Oh! refresh us— Oh! refresh us with thy grace.

6 - 56 4 5 4 6 6 43 6 5 6 6 4 87

Detailed description: This is the second system of the musical score. It also consists of four staves in the same key signature and time signature as the first system. The melody continues on the top staff, and the bass line is on the bottom staff. The lyrics are written between the second and third staves. The system ends with a double bar line.

Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty;

Hold me with thy powerful hand! Bread of heaven—Bread of heaven, Feed me till I want no more.

Dim.

Dim.

6 4 3 5 6 4 # # 4 3

6 — 6 6 7 6 4 3 5 6 4 3 5 6 4 3

First system of musical notation for 'METHUEN. 8s, 7s & 4.' The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: 'Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing,'. Dynamics include *p.* (piano) and *f.* (forte). Fingering numbers 6, 4, 6, 6, 4, 5 are shown below the bass staff.

Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing,

Second system of musical notation for 'METHUEN. 8s, 7s & 4.' The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: 'Triumph in redeeming grace: Oh refresh us, Oh re - fresh us, Travelling through this wilderness.' Dynamics include *f.* (forte) and *p.* (piano). Fingering numbers 4, 5, 6, 6, 6, 7 are shown below the bass staff.

Triumph in redeeming grace: Oh refresh us, Oh re - fresh us, Travelling through this wilderness.

1 Oh how cheating, Oh how fleeting, Is our earthly being! 'Tis a mist in wintry weather, Gathered in an hour together,

And as soon dispersed forever.

2 Oh how cheating, oh how fleeting,
Are our days departing!
Like a deep and headlong river,
Flowing onward, flowing ever,
Tarrying not, and stopping never.

3 Oh how cheating, oh how fleeting,
Are the world's enjoyments;
All the hues of change they borrow,
Bright to-day and dark to-morrow
Mingled lot of joy and sorrow

4 Oh how cheating, oh how fleeting,
Is all earthly beauty!
Like a summer flow'ret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing

5. Oh how cheating, oh how fleeting,
All—yes! all that's earthly!
Every thing is fading—flying—
Man is mortal—earth is dying—
Christian! live, on Heaven relying.

1. Come, let us a - new, Our journey pursue, Roll round with the year, And never stand still, Till the Master appear, His a - dorable

3. Our life is a dream, Our time as a stream, Glides swiftly away! And the fugitive moment re - fus - es to stay. The arrow is

5. Oh that each in the day of his coming may say, "I have fought my way through, I have finished the work thou didst give me to do." Oh that each from his

34 6 87 4 15 9 73

will, Let us gladly fulfil, And our talents improve, By the patience of hope, And the labor of love—By the patience of hope, And the labor of love.

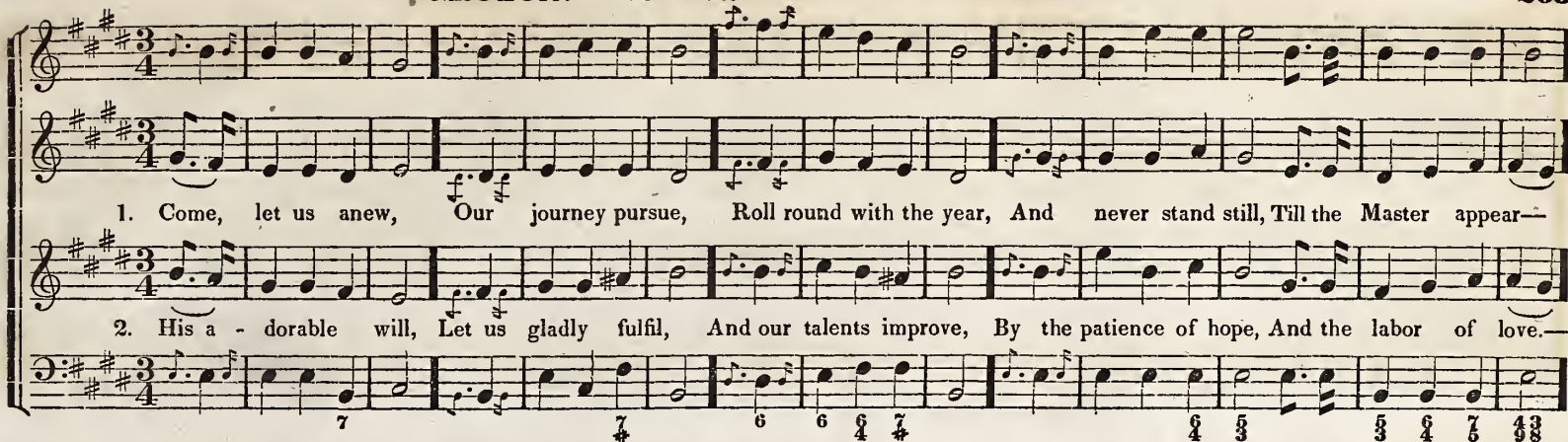
Second Treble.

flown, The moment is gone; The moment is gone; The millen - ni - al year Rushes on to my view, And e - ternity's here—And e - ternity's here.

Lord, May receive the glad word, "Well and faithfully done, Enter into my joy, And sit down on my throne—Enter into my joy, And sit down on my throne."

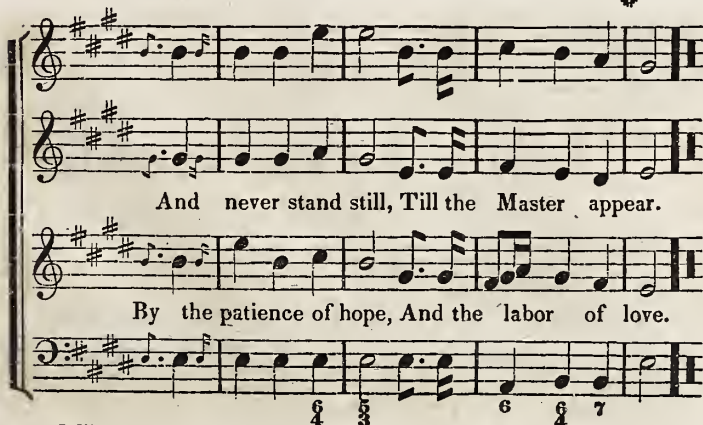
Unison

7 4 3 4 2 6 3 2 87 4 3



1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, Till the Master appear—

2. His a - dorable will, Let us gladly fulfil, And our talents improve, By the patience of hope, And the labor of love.—



And never stand still, Till the Master appear.

By the patience of hope, And the labor of love.

[Choir]

3 Our life is a dream,
Our time as a stream
Glides swiftly away;
And the fugitive moment
Refuses to stay.

4 The arrow is flown,
The moment is gone;
The millennial year
Rushes on to our view,
And eternity's here.

5 Oh that each in the day
Of his coming may say,
I have fought my way through,
I have finished the work
Thou didst give me to do.

6 O that each from the Lord
May receive the glad word—
"Well and faithfully done!
Enter into my joy,
And sit down on my throne."

Behold how the Lord Has girt on his sword ; From conquest to conquest proceeds ! :||: How happy are they Who live in this day, And witness his wonderful deeds, And witness, &c.

Figured bass: 7 6 6 3 4343 6 7 85 4 3

CHAPLIN. 6s.

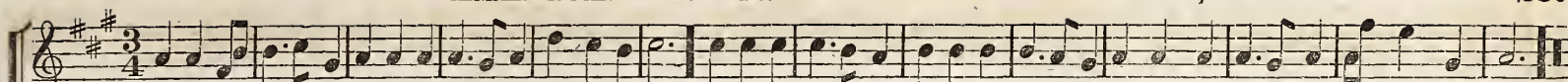
1. Once more before we part, Bless the Re - deemer's name; Let every tongue and heart, Praise and a - dore the same.

2. Lord, in thy name we came, That blessing still impart; We met in Jesus' name, In Jesus' name we part.

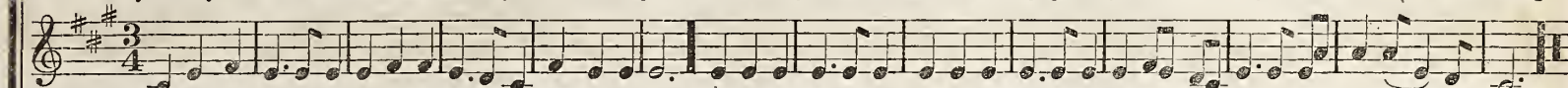
3. Still on thy holy word, We'll live, and feed, and grow; Go on to know the Lord, And practise what we know.

4. Now, Lord, before we part, Help us to bless thy name; Let every tongue and heart, Praise and adore the same.

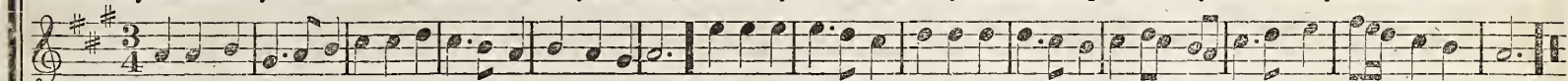
Figured bass: 6 6 6 4



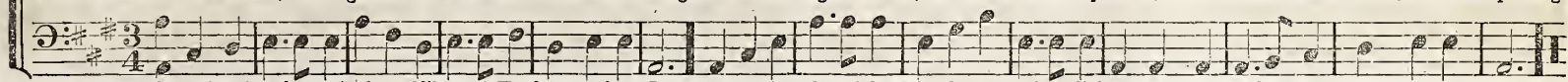
1. My country ! 'tis of thee, Sweet land of liberty—Of thee I sing : Land, where my fathers died ; Land of the pilgrim's pride ; From every mountain-side, Let freedom ring.



2. My native country ! thee—Land of the noble free—Thy name I love : I love thy rocks and rills, Thy woods and templed hills ; My heart with rapture thrills, Like that above.



3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.



4. Our father's God ! to thee—Author of liberty ! To thee we sing ; Long may our land be bright, With freedom's holy light—Protect us by thy might, Great God, our King !

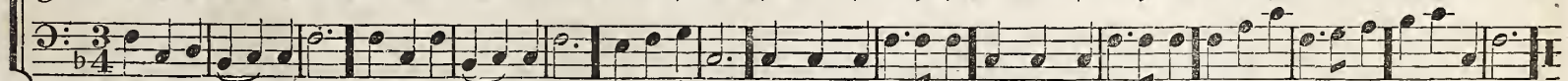
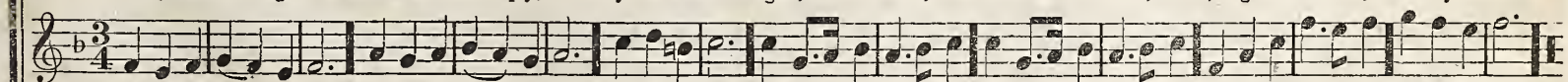
6 6 3 6 5 6 7 6 6 6 - 5 4 3 7 - - 7 6 5 4 3 9 8 4 6 6 8 7

OAKHAM. 6s & 4s.

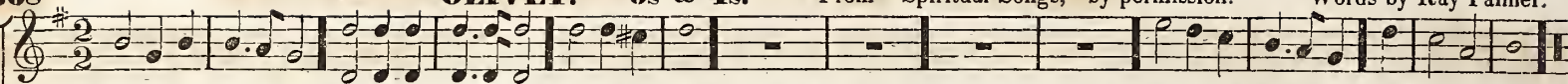
Church Psalmody, Hy. 264.



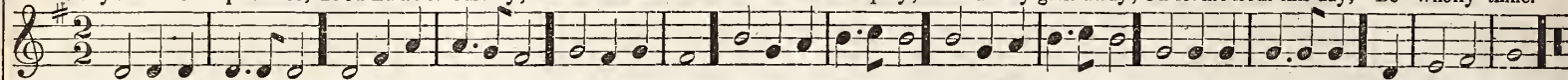
Glory to God on high ! Let heaven and earth reply, ' Praise ye his name ! ' Angels, his love adore, Who all our sorrows bore, Saints, sing for evermore, ' Worthy the Lamb. '



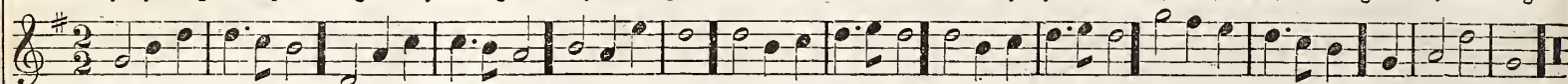
7 6 6 5 6 6 5 6 6 6 8 5 6 7 8 4 3 8 5 6 7 3 4 5 Unison. 4 6 6 6 5



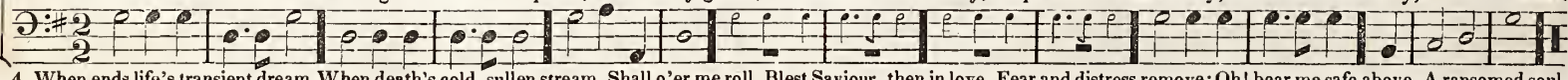
1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine! Now hear me when I pray; Take all my guilt away; Oh let me from this day, Be wholly thine.



2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be, A burning fire



3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray, From thee aside.



4. When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Saviour, then in love, Fear and distress remove; Oh! bear me safe above, A ransomed soul.

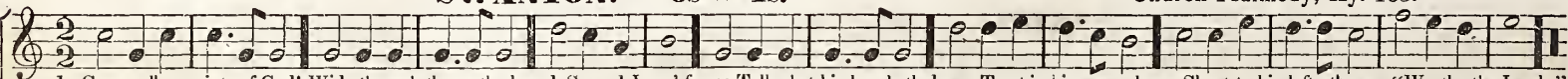
4 7 7 7 4 5 4 7

8 7 4 5 4 3 6 6

SWANTON.

6s & 4s.

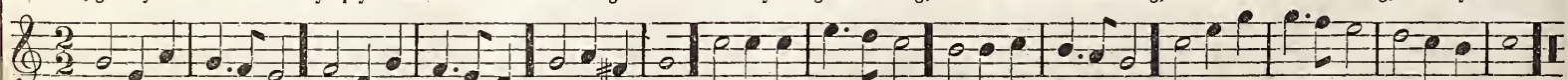
Church Psalmody, Hy. 165.



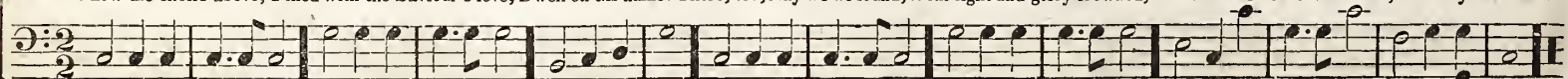
1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."



2. Hence, gloomy doubt and fears! Dry up your mournful tears: Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."



3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."



4 5 4 3 7 6 7 4 4 6 6 #

3 2 3 4 3 2 3 6 8 7 6 4 5

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be sound; Organs with solemn sound; Roll your deep notes around, Filled with his name.

3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.

6 6 6 4 7 5 3 4 5 4 3 5 3 4 5 4 3 6 6 6 4 7

ITALIAN HYMN. 6s & 4s.

Giardini.

Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.

6 6 4 3 6 Unison 5 4 3 5 4 3 Unison 5 4 6 4 7

1. Come away to the skies, My be - loved, a - rise, And rejoice in the day thou wast born : On this festi - val day,

2. Halle - lujah we sing, Unto Jesus our King, In the praise of his wonderful love : To the Lamb that was slain ;

Come ex - ulting a - way, And with singing to Zion re - turn— And with singing to Zion re - turn.

Hal - le - lujah a - gain, Till with angels we praise him a - bove— Till with angels we praise him a - bove.

First system of the hymn. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2, containing figured bass notation. The lyrics are: "No war nor battle's sound Was heard, the earth a - round, No hos - - tile chiefs to furious combat ran."

No war nor battle's sound Was heard, the earth a - round, No hos - - tile chiefs to furious combat ran.

Second system of the hymn. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing rests. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2, containing figured bass notation. The lyrics are: "But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began."

But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began.

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.

1. To thee, my God and Saviour, My heart exulting sings, Rejoicing in thy favor, Almighty King of kings.

2. Soon as the morn with roses, Bedecks the dewy east, And when the sun re - poses, Up - on the ocean's breast.

6 4 6 5 6 4 6 5 7 6 5

I'll celebrate thy glory, With all thy saints above, And tell the joyful story, Of thy redeeming love.

My voice in suppli - cation, Well pleased thou shalt hear, Oh grant me thy sal - vation, And to my soul draw near.

6 - 6 5 Unison 6 4 6 5 7 7

1. When shall the voice of singing, Flow joyfully along? When hill and valley, ringing, With one triumphant song,

2. Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the reply.

6 4 56 3 6 65 6 4 56 3 6 6 7

Proclaim the contest ended, And HIM who once was slain, Again to earth de - scended, In righteousness to reign.

High tower and lowly dwelling Shall send the chorus round, All hal - le - lujah swelling, In one e - ternal sound.

[Choir.] 3 4 5 34 3 6 7 65 6 4 56 3 6 34 6 7

1. When shall the voice of singing, Flow joyfully along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,

2. Then from the craggy mountain, The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

And Him who once was slain, Again to earth descended—Again to earth descended—Again to earth descended, In righteousness to reign.

Shall send the chorus round, All hallelujah swelling—All hallelujah swelling—All hallelujah swelling, In one eternal sound.

1. Re - member thy Cre - ator, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Re - member thy Creator, Before the dust returns To earth—for 'tis its nature— And life's last ember burns;

7 6 4 3 #6 4 3

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Creator fear.

Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Creator fear.

4 6 4 4 6 7 6 6

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second staff.

To the hills, I lift my eyes, The ev - er - lasting hills; Streaming thence in fresh supplies, My soul the Spirit feels:

Below the fourth staff, there are six '6' time signatures indicating the meter for the first six measures of the system.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the second staff.

Will he not his help afford? Help, while yet I ask, is given; God comes down: the God and Lord That made both earth and heaven.

Below the fourth staff, there are four '6' time signatures indicating the meter for the first four measures of the system. At the end of the system, there are three more time signatures: 7, 4, and 3.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.

First system of musical notation, featuring four staves (treble and bass clefs) in 4/4 time. The melody is written in the first treble staff, and the bass line is in the bottom bass staff. The lyrics are: "Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, To heaven thy native place." The bottom bass staff includes numerical figures: 6, 6, 6, 4/3, 6, 6, 4/6.

*

Second system of musical notation, featuring four staves (treble and bass clefs) in 4/4 time. The melody continues in the first treble staff, and the bass line is in the bottom bass staff. The lyrics are: "Sun and moon and stars decay, Time shall soon this earth remove; Rise my soul, and haste away, To seats prepared above." The bottom bass staff includes numerical figures: 6, 6, 6, 4/6, 7.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8. Same as Siloam.

First system of musical notation for 'WELDON. 7s & 6s.' It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: 'Praise the Lord who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show.' Below the bottom staff, there are numerical figures: 6, 6, 7, 6, 4/3, 6, 7, 87, 6, 6, 6, 4, 7.

Second system of musical notation for 'WELDON. 7s & 6s.' It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: 'Praise him for his noble deeds; Praise him for his matchless power; Him from whom all good proceeds, Let earth and heaven adore.' Below the bottom staff, there are numerical figures: 4, 3/4, 5/7, =, =, 4/7, 6, 6, 6, 6, 6, 6, 6, 3/3, 6, 6, 4, 7. There are also asterisks (*) above the second and third staves in the first measure of the second system.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.

Saviour, I thy word believe, My un-belief remove; Now thy quickening Spirit give, The unction from above:

Show me, Lord, how good thou art; Now thy gracious word fulfil; Send the witness to my heart, The Holy Ghost reveal.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Silcam.

1. Lord, and is thine anger gone, And art thou pac - i - fied? After ali that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there for - ev - er weep:

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

* By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond & Amsterdam.

† By changing the Signature to one Sharp, this tune may be sung in the Major Mode.

1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elys - ian :

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays—Sing of him who saves us;

Lo! we lift our longing eyes, Break ye inter - vening skies, Sons of righteousness arise, Ope the gates of paradise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung—Let its echoes flow along.

Jesus will I never leave, He's the God of my sal - vation,
Through his merits I receive Pardon, life and con - so - lation, } All the powers of soul and mind, To my Saviour are resigned.

6 7 6 6 # 6 6 6 6 5 4 7

ZURICH. 7s. & 5

1. Mark the virtuous man and see, Peace and joy his steps attend; All his path is pu - ri - ty, Happy is his end.
2. Come and see his dying bed; Calm his latest moments roll: Angels hover round his head; Heaven receives his soul.

6 6 7 4 5 6 6 4 5 4 6 6 6 6 7

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Jesus, by re-

2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory

3. There we shall in full chorus join, With saints and angels all combine, To sing of his re-

48

deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

43

43

#6
3

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre; Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim— Forever worthy is the Lamb Of endless praise.

6 6 7 7 6 5 4 3 2 1

PALESTINE. 8s & 4.

1. Create, O God, my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.

2. Restore thy favor, bliss divine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

6 7 # 6 4

Very Slow.

The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

BERKLEY. 8s.

Arranged for the "Choir," by Geo. W. Lucas.

My gracious Redeemer I love! His praises aloud I'll proclaim, And join with the armies above, To shout his a - do - rable name.

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display :—

The musical score for the first system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

The woods where the nightingales sing—The vale where the streams gently move—All gratefully hasten to bring Their tribute of earliest love.

The musical score for the second system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.

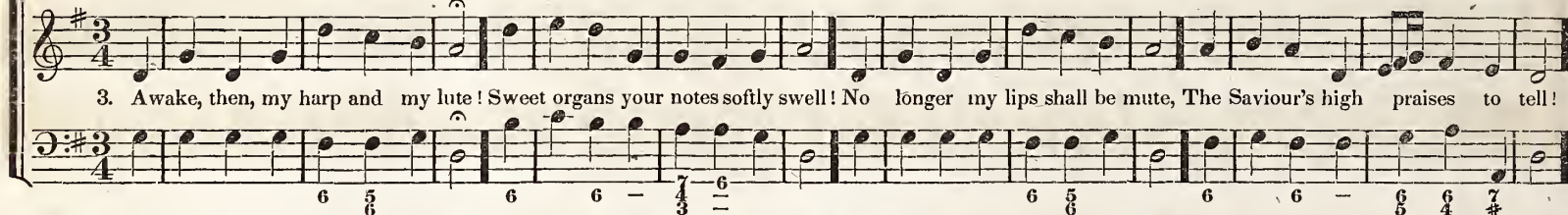
The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style. Below the bottom staff, there are numerical figures: 6, 6, 4, 6, 4, 6, 7, 6, 4, 7.

The pasture I langnish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screened from the heat of the day—And screened, &c.

The second system of the musical score also consists of four staves in the same key signature and time signature as the first system. The music continues the melody. Below the bottom staff, there are numerical figures: 8, 7, 6, 5, 7, 6, 5, 6, 6, 7.



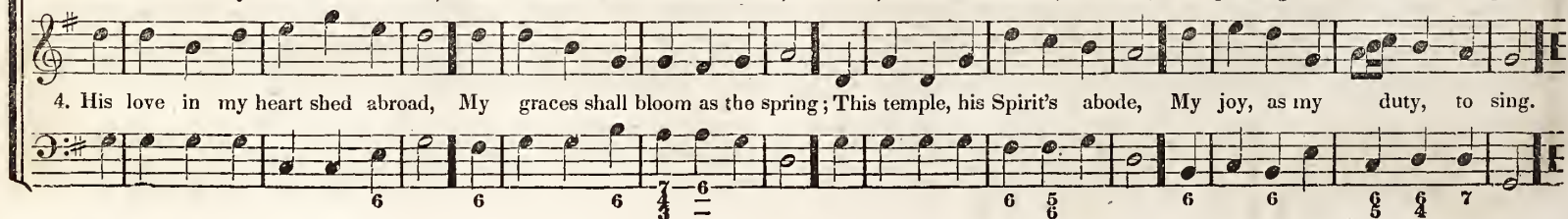
1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breaks forth her soft moan, The lark mounts and warbles away.



3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!



2. Shall ev - e - ry creature around, Their voices in concert unite, And I, the most favoured, be found, In praising to take less delight.



4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

Musical score for Soprano (Ss.) and Bass parts of Hymn 515. The key signature is two sharps (F# and C#), and the time signature is 2/4. The Soprano part is written on a treble clef staff, and the Bass part is written on a bass clef staff. The lyrics are: "Lauded be thy name for - ev - er, Thou of life the guard and giver! Thou who slumberest not, nor sleepest, Blest are they thou kindly keepest!"

Fingerings for the Bass part are indicated below the staff: 7, 6, 6, 4, 3, #, #, 6, 6, 7, 4, 3.

Musical score for Treble and Bass parts of Hymn 515. The key signature is two sharps (F# and C#), and the time signature is 2/4. The Treble part is written on a treble clef staff, and the Bass part is written on a bass clef staff. The lyrics are: "God of stillness and of motion, Of the rainbow and the ocean, Of the mountain, rock, and river, Hallowed be thy name forever."

Fingerings for the Bass part are indicated below the staff: 5, 6, 7, 6, 7, 4, 4, 3, 6, 4, 3, 3, 4, 7, 6, 3, 6.

1. Sing halle - lujah! praise the Lord! Sing with a cheerful voice; Exalt our God with one accord, And in his name rejoice;

2. There we to all e - ter - ni - ty Shall join th'angelic lays, And sing in perfect harmony, To God our Saviour's praise;

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the lamb was slain. Praise ye the Lord! Amen.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every woun - ded breast—'Tis found alone in heaven.

2. There is a home for weary souls, By sins and sorrows driven: When tossed on life's tempestuous shoals, When storms arise—and ocean rolls, And all is drear—but heaven.

3. There faith lifts up the tearless eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene in heaven.

4. There fragrant flowers immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the dark and narrow tomb Appears the dawn of heaven.

6 - 4 6 8 7 6 4 8 7 6 6 5 4# 6 3 4 6 6 6 4 7

GREENWOOD. 8s, 6 & 4.

Greenwood's Coll. Hymn 253.

Our blest Redeemer, ere he breathed His tender last farewell, A Guide, a Comforter, bequeathed, With us to dwell.

7 6 8 7 6 6 6 6 4 7

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,

The first system of the musical score for 'WILTON' consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many whole and half notes. Below the bottom staff, there are numerical figures: 6 6, 6 6, 3 4 5, and 6, which likely represent a simplified harmonic or bass line.

Immortal honors to thy sovereign name. Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

The second system of the musical score continues the hymn. It also consists of four staves in the same key signature and time signature. The melody continues across the staves. Below the bottom staff, there are numerical figures: 6, 6, 4 7, 6 3, 6 4 5, 7, 7, 6, 4, and 8 7, representing the continuation of the harmonic or bass line.

A - gain the day returns of holy rest, Which, when he made the world, Jehovah blest; When, like his own, he

5 4 3 4 6 5 4 3 7 6 4 5 7 6

bade our labors cease, And all be pi - e - ty—and all be peace—And all be pi - e - ty—and all be peace.

6 4 2 5 3 4 3 6 6 - 6 4 5

Hail, happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

The musical score for 'WHITBY. 10s.' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is 2/2. The melody is written in a simple, hymn-like style. Below the staves, there are figured bass notations: 6, 6 6 - 4 3, # # 3 4 5, 6 6 - 4 #, 4, 6 b6, 6, 4 5, 4, 6, 6, 6 6, 4 5.

LYONS. 10s & 11s.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

The musical score for 'LYONS. 10s & 11s.' by Haydn consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (Bb), and the time signature is 3/2. The melody is written in a simple, hymn-like style. Below the staves, there are figured bass notations: 6, 6 4 2, 6, 6 6, 6 7, 8, # 4 b 3 6, 4, 5 - 4 7, 6, 6 0, 6 7.

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

Unison 6 7 6 6 6 6 4 # 4 6 6 6 6

WARRENTON. 10s & 11s.

Ye servants of God, your Master proclaim, And publish abroad his wonderful name; The name all victorious of Jesus extol, His kingdom is glorious, he rules over all.

6 6 6 7 # 6 6 5 4 b7 6 6 6 4 3 6 4 6 6 7

House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

6 6 - 4 3 6 6 4 7 7 6 4 6 4

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

6 6 7 6 6 4 6 3 4 3 6 6 6 4 7

The Lord is our shepherd, our guardian and guide, What-ev-er we want, he will kindly provide; To sheep of his

6 4 3 4 3 #6 3 = 3 # 3 #6 3 6 3 4 7 = 8 7 4

pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

7 6 4 = 6 6 4 6 #6 3 5 4 6 6 4 7

The Lord is our shepherd, our guardian and guide; What - ever we want he will kindly provide:

6 4 6 4 6 4 7 6 4 6 6 7

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. Below the bottom staff are numerical figures: 6, 4, 6, 4, 6, 4, 7, 6, 4, 6, 6, 7.

To sheep of his pasture his mercies a - bound, His care and protection his flock will surround

6 - 6 3 3 8 8 7 4 5 4 6 3 6 6 6 7

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. Below the bottom staff are numerical figures: 6, -, 6, 3, 3, 8, 8, 7, 4, 5, 4, 6, 3, 6, 6, 6, 7.

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The melody is written across the staves. Below the bottom staff, there are numerical figures: 4 3 5 6 3 6 4 3 6 6 3 6 6 7.

Come, saints, and a - dore him, come bow at his feet; Oh! give him the glory, the praise that is meet!

Second system of musical notation. It consists of four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The melody continues across the staves. Below the bottom staff, there are numerical figures: 6 #6 3 3 3 3 3 3 3 3 4 6 6 4 7.

Let joyful ho - san - nas un - ceasing a - rise, And join the full chorus that gladdens the skies.

1. I would not live alway: I ask not to stay, Where storm after storm rises o'er the dark way: The few lurid

mornings that dawn on us here, Are enough for life's woes—full enough for its cheer.

2
I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.

3
Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

4
Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

Episcopal Coll

1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,

4. Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,

Fix here thy hope's foundation: Serve him and he, Will ever be, The Rock of thy salvation.

To ward off each temptation; To Jesus fly, He's ever nigh, The Rock of thy salvation.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-

rizon a - dorning, Guide where our infant Re - deemer is laid.

2
Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Bishop Heber

Away with our fears! the glad morning appears, When an heir of sal - va - tion is born! From Je - ho - vah I

Tasto. 6 65 4 3 #6 6 #6 65 4 # 3 4 3 4 3 4

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written on the top staff, with lyrics underneath. The bass line is on the bottom staff. Below the bass staff, there are numerical figures for the left hand, including 'Tasto.' and various numbers like 6, 65, 4, 3, #6, etc.

came, for his glory I am, And to him I with singing re - turn— And to him I with singing re - turn.

p. 3 6 5 8 7 4 5 4 3 4 5 8 4 3 6 4 5 3 3 6 6 6 7

Detailed description: This block contains the second system of the musical score. It continues with four staves (treble and bass clef). The melody continues on the top staff with lyrics. The bass line is on the bottom staff. Below the bass staff, there are numerical figures, including a 'p.' (piano) marking and a series of numbers like 3, 6, 5, 8, 7, 4, 5, etc.

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff.

Come not, O Lord, in the dread robe of splendor, Thou wor'st on the mount, in the day of thine ire;

Below the bass staff, there are numerical figures: 6, 6, 4, 3, 7, 4, 3, 6, 6, —, 4, —, 5.

Second system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff.

Come veiled in those shadows, deep, awful, but tender, That mercy flings over thy features of fire.

Below the bass staff, there are numerical figures: 3, 7, 6, 4, 3, 6, 6, 6, 6.

Great God! what do I see and hear! The end of things created! The Judge of mankind doth appear, On clouds of

glory seated! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

[Choir.]

1. The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and every transgression,

2. Ye souls that are wounded to the Saviour repair, Now he calls you in mercy—and can you forbear? Tho' your sins are increased as high as a mountain,

3. Now Jesus our King, reigns triumphantly glorious; O'er sin, death, and hell, he is more than victorious; With shouting proclaim it—oh trust in his passion,

6 3 4 5 6 5 4 3 6 5 6 6 5 6 6 5 6 6 5

First ending.

His blood flows so freely in streams of salvation. Halle - lujah, &c.

His blood can remove them, it flows from the fountain. Halle - lujah to the Lamb, who hath bought us a pardon, We'll praise him again, When we pass over Jordan.

He saves us most freely—oh precious salvation. Halle - lujah, &c.

6 6 6 6 7 4 5 6 6 - 7

Second ending.

Halle - lujah, &c.

Halle - lujah to the Lamb, who has bought us a pardon, We'll praise him again when we pass over Jordan—We'll praise him again when we pass over Jordan.

Halle - lujah, &c.

6 4 7 3/5 6 6 6

"The Lord is great."

[HYMN.]

Words by D. Dutton, Jr.—Church Psalmody, Hy. 731.

The Lord is great ! ye hosts of heaven, adore him, And ye who tread this earthly ball : In holy songs rejoice aloud before him, And shout his praise who made you all.

Unison. 6 4/2 6 4/3 6 5 5/7 # 7/4 6 4/2 6 Unison. 4/2 6

1. Thou art gone to the grave—but we will not deplore thee ; Though sorrows and darkness encompass the tomb, The Saviour has passed through its

2. Thou art gone to the grave—we no longer behold thee, - Nor tread the rough path of the world by thy side ; But the wide arms of mercy are

3. Thou art gone to the grave—and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long ; But the sunshine of heav-en beamed

4. Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide ; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom—And the lamp of his love is thy guide through the gloom.

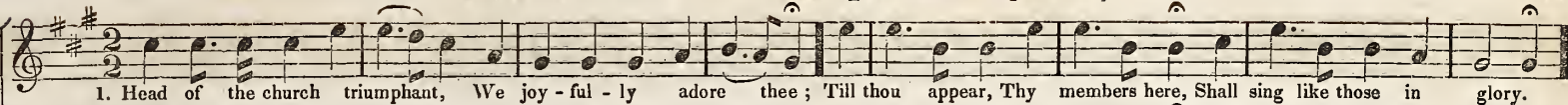
spread to enfold thee, And sinners may hope, since the Saviour hath died— And sinners may hope since the Saviour hath died.

bright on thy waking, And the song that thou heardest, was the seraphim's song— And the song that thou heardest was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died— Where death hath no sting since the Saviour hath died.

'Head of the church triumphant.' [PISGAH.]

309



'Morn of Zion's glory.'

Words by S. F. Smith.

Spiritoso.

1. Morn of Zion's glory, Brightly thou art breaking, Holy joys, thy light is waking; Morn of Zion's glory,

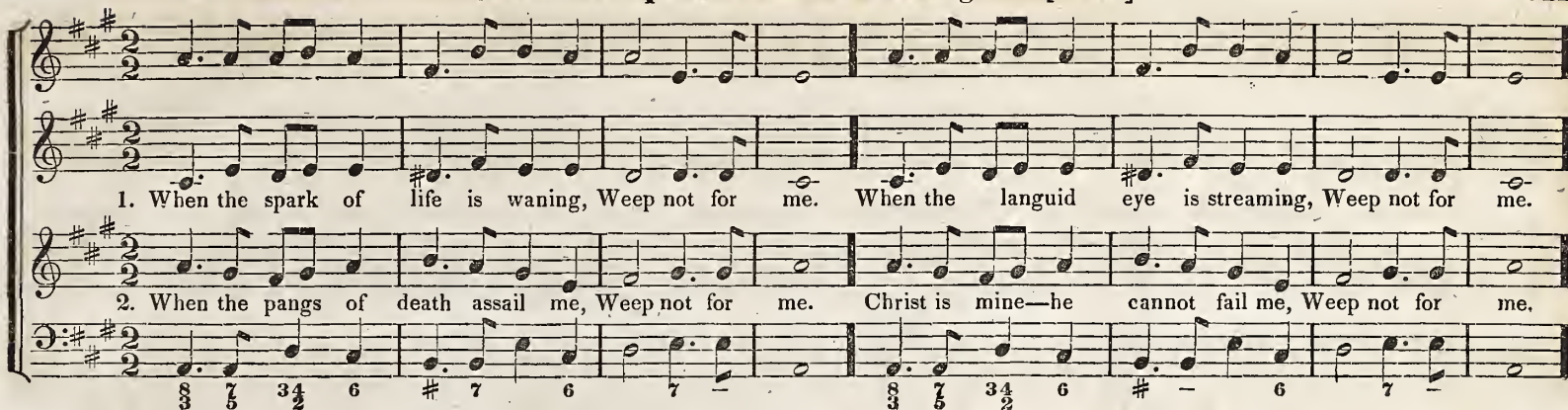
2. Morn of Zion's glory, Ev'ry human dwelling, With thy notes of joy is swelling; Morn of Zion's glory,

3. Morn of Zion's glory, Now the night is riven, Now the star is high in heaven; Morn of Zion's glory,

Ancient saints foretold thee, Seraph-angels glad behold thee; See them glide, Far and wide, Streams of rich salvation, Flow to ev'ry nation.

Distant hills are ringing, Echoed voices sweet are singing; Haste thee on, Like the sun, Paths of splendor tracing, Heathen midnight chasing.

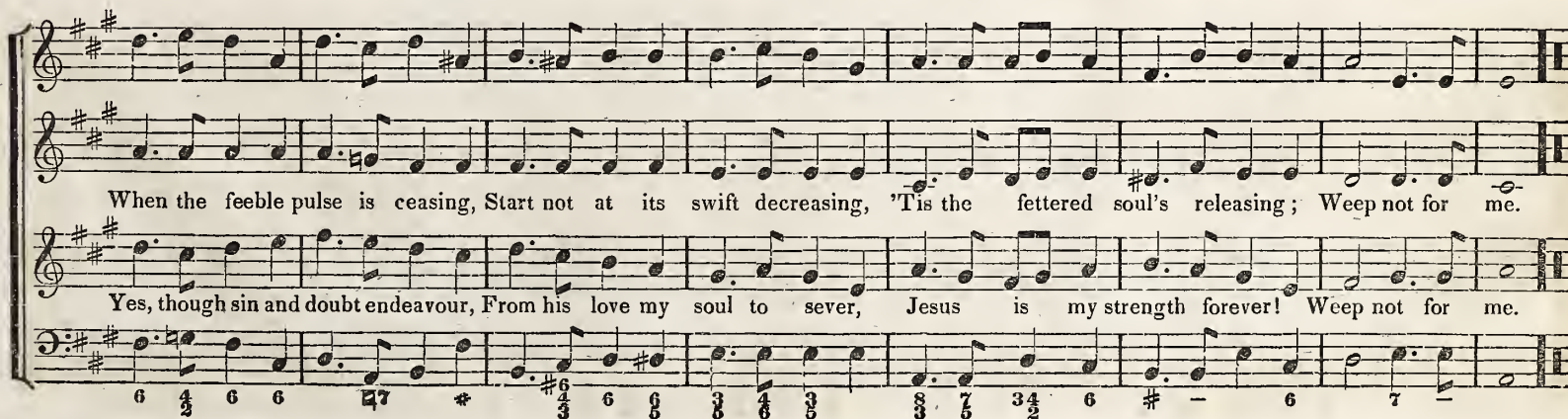
Joyful hearts are bounding, Hallelujah's now are sounding; Peace with men, Dwells again, Jesus reigns forever! Jesus reigns forever.



1. When the spark of life is waning, Weep not for me. When the languid eye is streaming, Weep not for me.

2. When the pangs of death assail me, Weep not for me. Christ is mine—he cannot fail me, Weep not for me.

3 3 7 3 4 6 # 7 6 7 - 3 3 7 3 4 6 # - 6 7 -



When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releasing; Weep not for me.

Yes, though sin and doubt endeavour, From his love my soul to sever, Jesus is my strength forever! Weep not for me.

6 4 6 6 4 7 # # 6 6 3 4 3 3 3 7 3 4 6 # - 6 7 -

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel

6 6 3 4 5 6 6 # 6 6 3 4 5 # - 3 4 5

guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night—This livelong night

Slow.

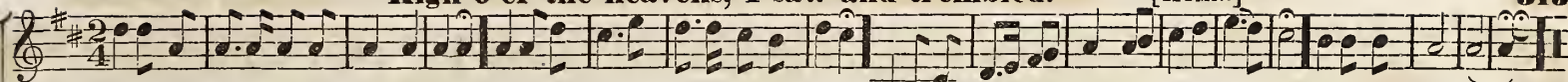
Slow.

3 4 5 3 4 5 6 7 8 7 6 5 4 3 6

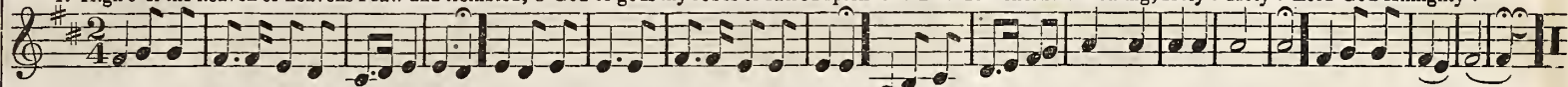
"High o'er the heavens, I saw and trembled."

[HYMN.]

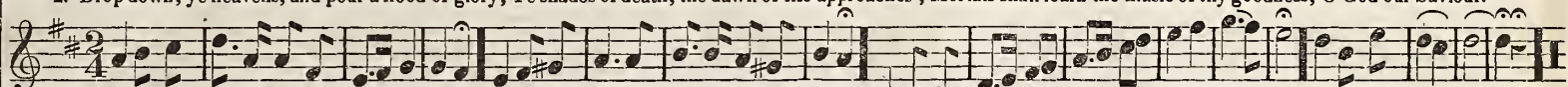
313



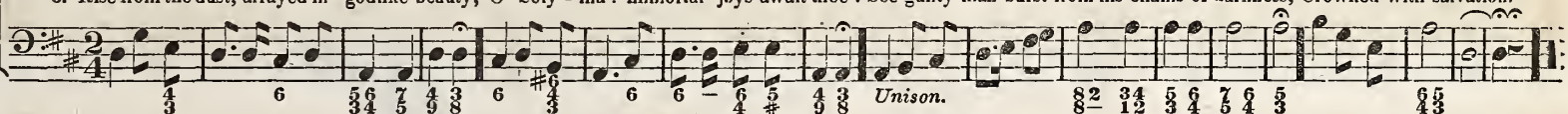
1. High o'er the heaven of heavens I saw and trembled, O God of gods thy robes of sacred splendor ! Thunders cherubic shouting, Holy ! Holy ! Lord God Almighty !



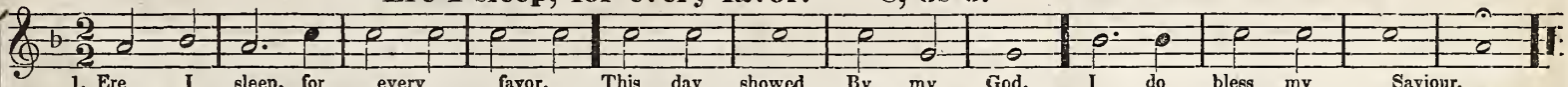
2. Drop down, ye heavens, and pour a flood of glory, Ye shades of death, the dawn of life approaches ; Mortals shall learn the music of thy goodness, O God our Saviour.



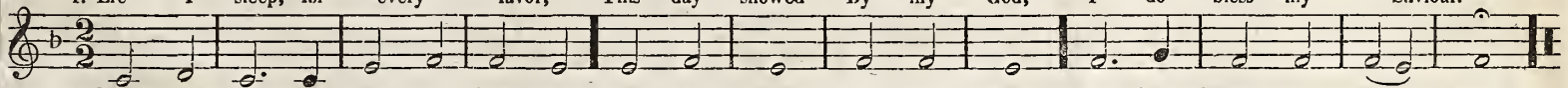
3. Rise from the dust, arrayed in godlike beauty, O Soly - ma ! immortal joys await thee : See guilty man burst from his chains of darkness, Crowned with salvation.



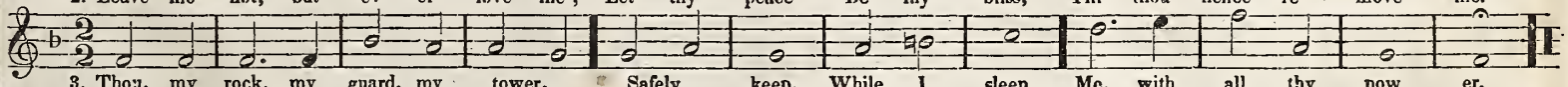
"Ere I sleep, for every favor." 8, 3s 6.



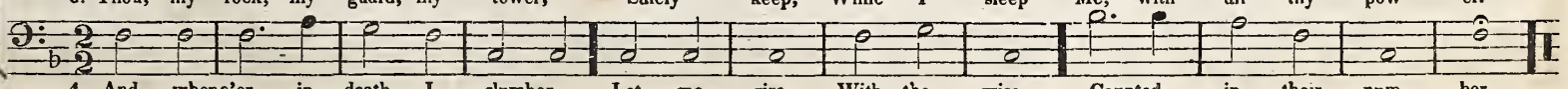
1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.



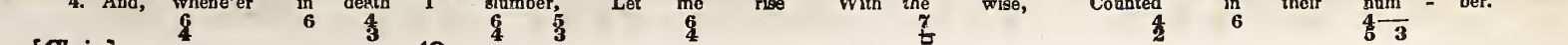
2. Leave me not, but ever love me ; Let thy peace Be my bliss, Till thou hence re - move me.



3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy power.



4. And, whene'er in death I slumber, Let me rise With the wise, Counted in their number.



[Choir.]

1. There is a fountain, filled with blood, Drawn from Immanuel's veins ; And sinners, plunged beneath that flood, Lose all their guilty stains—Lose, &c.

5. And when this feeble, stammering tongue Lies silent in the grave ; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - - -] I'll sing thy power to save.

34 12 3 4 3 3 3 4 3 6 4 6 6 6 5 34 3 4 3 3 3 4 3 6 6 - 4 3 6 - 4 87 f

BURLINGTON. 12s, 11 & 8.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise ; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

Unison. 3 7 7 5 4 7 Unison. 3 4 5 3 3 4 6 Unison. 3 = 7

Alto, or Second Treble.

1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for - ever?

Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes,— Never— no, never!

2 When shall love freely flow,
Pure as life's river!
When shall sweet friendship glow
Changeless forever?—
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill—
Never—no, never!

3 Up to that world of light
Take us, dear Saviour!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel—
Never—no, never

4 Soon shall we meet again,
Meet ne'er to sever;
Soon will peace wreath her chain,
Round us forever;
Our hearts will then repose—
Secure from worldly woes;
Our songs of praise shall close—
Never—no, never!

And shall be evermore—And shall be evermore.

To Father, Son, and Holy Ghost, One God whom we adore, Be glory, as it was, is now,

And shall be ever - more.

6 4 6 8 7 4 5 6 6 4 6 4 6 4 6 6 8-4 3 4 5 4 3

Be glory, as it was, is now, and shall be evermore—Be glory, &c.

ev - er - more, Be glory, as it was, is now, And shall be ev - er - more.

Be glory, as it was, is now, and shall be evermore, Be, &c.

ev - er - more, 6 6 4 6 4 6 6

Slow

Haste, O sinner— now be wise ; Stay not— Stay not for the morrow's sun : Wisdom if you still despise, Harder is it to be won.

3/4 5/4 3/4 6 6—4 3/4 5/4 3/4 6 6 6

GETHSEMANE. 8s & 6.

Words from Manual of Christian Psalmody.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsemane ; His countenance is all divine, Yet grief appears in every line.

2. He bows beneath the sins of men—He cries to God, and cries again, In sad Gethsemane ; He lifts his mournful eyes above—' My Father, can this cup remove ?'

3. With gentle resignation still, He yielded to his Father's will, In sad Gethsemane ; ' Behold me here, thy only Son, And Father, let thy will be done !'

5 6 7 — 8 7 6 6 6 4 7

4 The Father heard—and angels there, Sustained the Son of God in prayer, In sad Gethsemane ; He drank the dreadful cup of pain, Then rose to life and joy again.

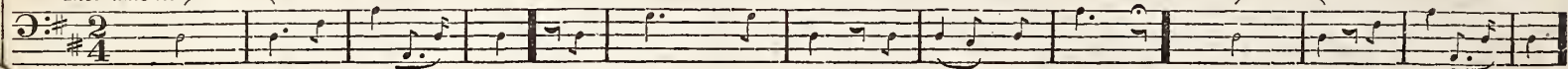
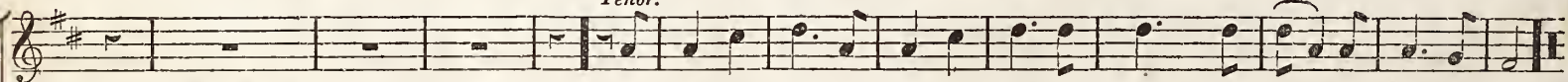
5 When storms of sorrow round us sweep, And scenes of anguish make us weep ; To sad Gethsemane We'll look and see the Saviour there, And humbly bow, like him in prayer.

Second Treble.

1. Peace, troubled soul, thy plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,
Second Treble.



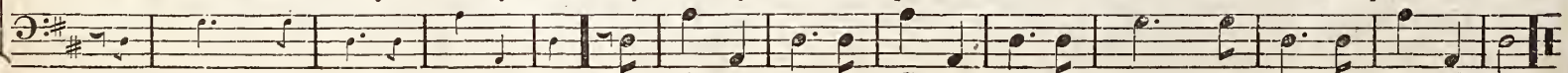
2. Come, freely come, by sin oppressed, unburthen here the weighty load, Here find thy refuge and thy rest,
Instrument.

*Tenor.*

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.



And trust the mercy of thy God; Thy God's thy Saviour, glorious word—For ever love and praise the Lord.

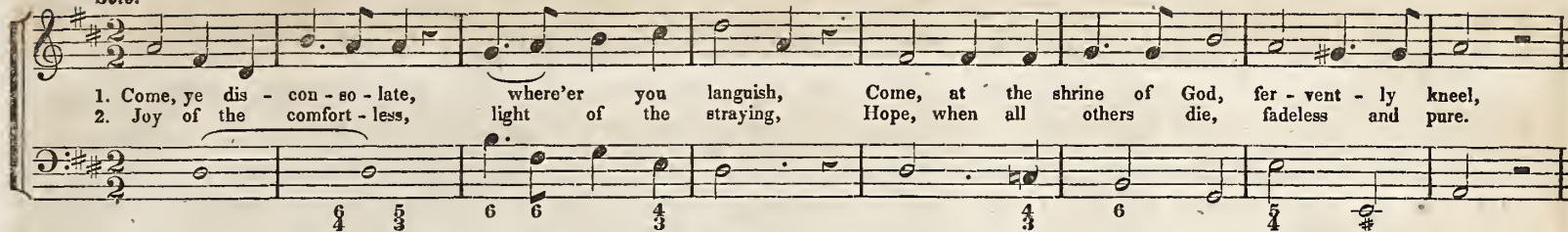


'Come, ye disconsolate.'

Webbe

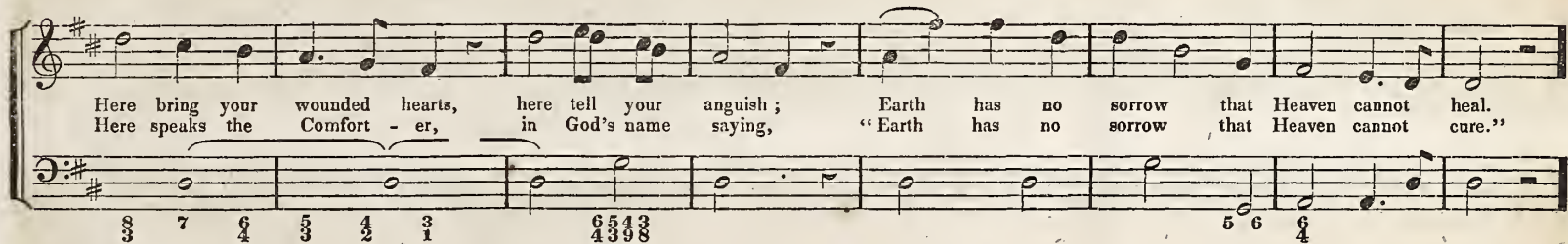
319

Solo.



1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfort - less, light of the straying, Hope, when all others die, fadeless and pure.

6 5 6 6 4 3 4 6 5 4 #



Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er, in God's name saying, "Earth has no sorrow that Heaven cannot cure."

3 7 6 5 4 3 6 5 4 3 5 6 4

Trio—or Semi-Chorus.



1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comfort - er, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

3 6 7 4 3 2 3 4 3 4 3 6 4 3

1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

Unison. 5 *Unison.* 5 6 12 34 56 7 6 6 4 3 *Unison*

God, and Jehovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call—We follow his call—We follow his call.

Lord, inexpressibly good, And we are the work of his hand; His mercy and truth from eternity stood, And shall to eternity stand—To eternity stand—To eternity stand.

* 6 4 5 6 The small notes are for the last stanza:

First system of the musical score. It consists of four staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across the staves, with lyrics underneath the second staff. The lyrics are: "O Thou! from whom all blessings flow; Whose goodness crowns the varied year, While nature's works thy bounty show,". Below the bass staff, there are figured bass notations: 6, 7, #, 7, 8, 7, #.

Second system of the musical score. It consists of four staves, continuing the melody from the first system. The top three staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody continues across the staves, with lyrics underneath the second staff. The lyrics are: "Let grat - itude salute thee here: Swell, gently swell the solemn song, Now pour the bounding notes along." Below the bass staff, there are figured bass notations: 6, 6, 7, 7, 7, 7, 6, 6, 7.

[Choir.]

THANKSGIVING.

Being an adaptation of the celebrated Chorus from Haydn's Creation, "The heavens are telling the glory of God," to a versification of the 149th Psalm.
Church Psalmody, Ps. 149, 2d pt.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of sal-

3. With glory adorned, his people shall sing, To God, who defence and plenty supplies; Their loud acclamations to him, their great King, Through earth shall bo

6 6 5 4 6 4 6 7 6 6 = 4 3 6 6 5 4 6 4

First and Second Tenor. Soli.

2. Let them his great name devoutly adore, In loud swelling

vation be glad in their King. *Sym.*

sounded, and reach to the skies. [For the fourth stanza—see page 324. "Ye angels above, &c."]

Solo.

6 4 3 7 6 6 4 7 4 6 4 6 6 6 4 7 In loud swelling

Chorus.

Solo.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers, and chant to your lays.
1st and 2d Treble. *Soli.*

1st and 2d Treble. Soli.

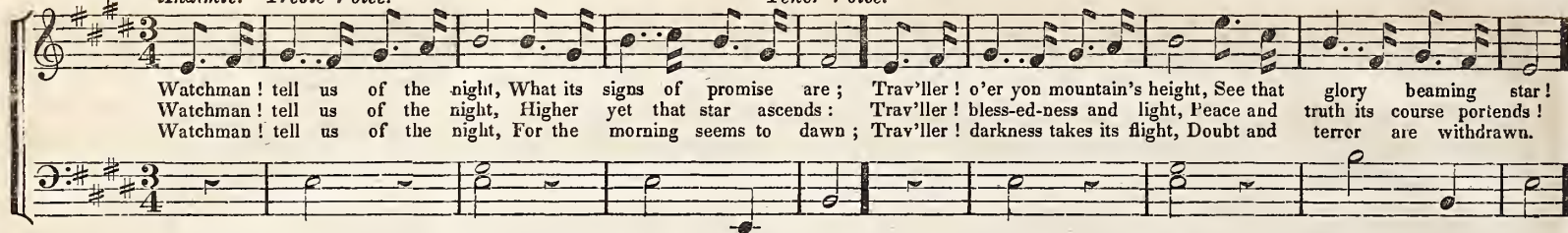
6	65	46	4	6	4	3	76	6	7
	43	2	3	5	9	8		4	

We mortals, delighted, would borrow your tongue ; Would join in your numbers—Would join in your numbers, and chant to your lays.

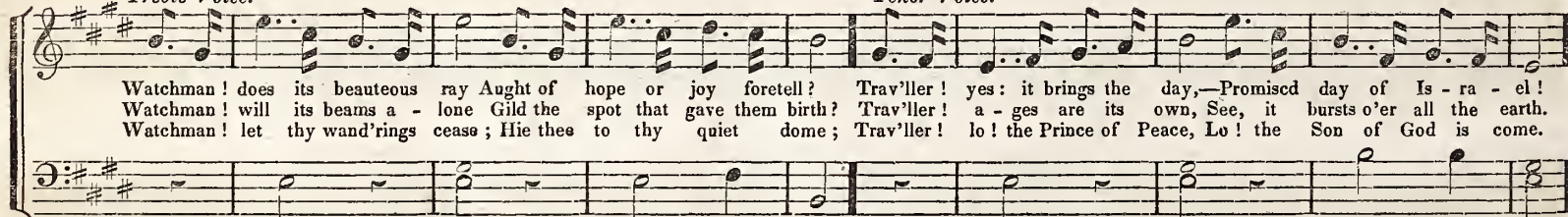
7— 3— 7— 3— 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000

'Watchman! tell us of the night.'

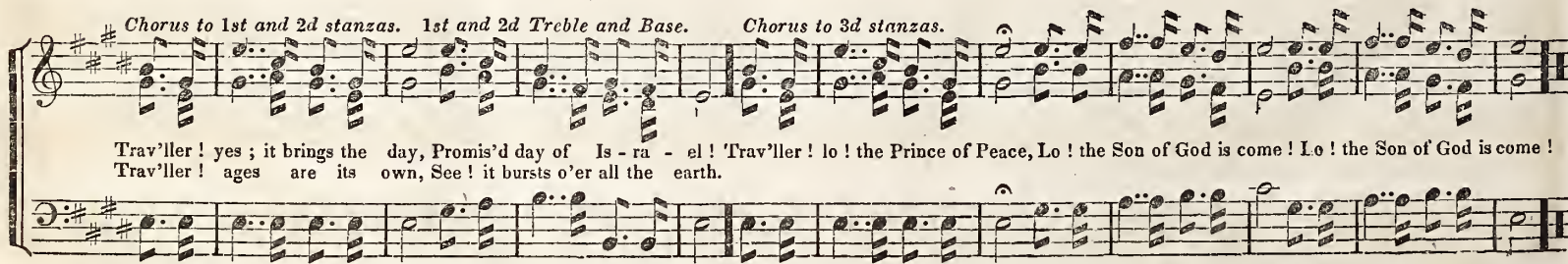
[MISSIONARY OR CHRISTMAS HYMN.]

*Andante. Treble Voice.**Tenor Voice.*


Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glory beaming star!
 Watchman! tell us of the night, Higher yet that star ascends: Trav'ler! bless-ed-ness and light, Peace and truth its course portends!
 Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn.

*Treble Voice.**Tenor Voice.*


Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ler! yes: it brings the day,—Promised day of Is-ra-el!
 Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ler! a-ges are its own, See, it bursts o'er all the earth.
 Watchman! let thy wand'rings cease; Hie thee to thy quiet dome; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

*Chorus to 1st and 2d stanzas. 1st and 2d Treble and Base.**Chorus to 3d stanzas.*


Trav'ler! yes; it brings the day, Promis'd day of Is-ra-el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
 Trav'ler! ages are its own, See! it bursts o'er all the earth.

Largo.

*Treble Solo.**

Zion, city of our God— dwell in thee. Amen—Amen—Amen—Amen.
 Zion—Zion city of our God. Joy and peace dwell in thee— joy and peace ever dwell in thee. *Alto.*
 Zion— city of our God— dwell in thee. Amen—Amen—Amen—Amen. *Sym.*
 Zion— city of our God— dwell in thee. Amen—Amen—Amen—Amen. *Sym.*

6 4 3 6 5 7 7

* From here to the Amen, a Treble Solo is written upon the same staff with the Alto

Second Treble. Solo.

Solo.

Instrument.

How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace; That bringeth good tidings—good tidings of

Chorus. Forte.

Alto. For.

For.

For.

good, that publisheth sal - va - tion; that saith unto Zion, Thy God reigneth! Thy God reigneth!

Solo.

Thy watchmen shall lift up the voice ; with the voice togeth - er shall they sing ; For they shall see eye to eye, when the Lord shall bring—shall bring again Zion—

Thy watchmen shall lift up the voice ; with the voice togeth - er shall they sing ; For they shall see eye to eye, when the Lord shall bring—shall bring again Zion—

Solo.

6 6 6 6 6 6 4 3

Chorus.

Solo. *ff.*

When the Lord shall bring—shall bring again Zion. Break forth into joy, Sing to - gether, ye waste places of Je - ru - sa - lem :

1st and 2d Treble. Solo. *ff.*

Unison.

Chorus.

ff.

For the Lord hath comforted—hath comforted his people, he - - - hath redeemed Je - ru - salem— he hath redeemed Je - ru - salem—

1st and 2d Treble. Solo.

ff.

Solo.

The Lord hath made bare his ho - ly arm, in the eyes of all— of all nations.

he hath re - deemed Je - ru - salem.

The Lord hath made bare his ho - ly arm, in the eyes of all— of all nations.

Solo.

'Hark ! the song of Jubilee.'

[HYMN.]

From 'Lyra Sacra,' by permission.

Allegro Spiritoso

mp. *ff.*

Hark ! the song of Ju - bi - lee, Loud as mighty thunders roar ; Or the fulness of the sea, When it breaks upon the shore.

mp. *ff.*

6 4 4

Ad Lib. *p.* *f.* *Tempo Primo.*

See Je - ho - vahs banners furled ! Sheathed his sword ; he speaks—'tis done ! Now the kingdoms of this world, Are the kingdoms

mp. *Ad Lib.* *p.* *f.* *Tempo Primo.*

3 4 5 6 7 6 4 6 6

of his Son, Are the kingdoms of his Son. He shall reign from

4 3 6 6 4 3 6 6 4 3

pole to pole, With supreme unbounded sway : He shall reign, when like a scroll, Yonder heavens have passed away ! He shall reign, when like a scroll,

4 7 4 5 6 6 4 5 6 4 7

p. Len. *Tempo Primo. For.*

Yonder heavens have passed a - way!— have passed a - way!— have passed a - way! Hal - le - lu - jah! for the Lord

p. Len. *Tempo Primo. For.*

6 7 6 6 # 6 6 #

p. Len. *Tempo Primo. For.*

God omnip - o - tent shall reign; Hal - le - lu - jah! let the word Echo round the earth and main— the earth and main.

p. Len. *Tempo Primo. For.*

6 7 # 6 7 6 6

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Let the word Echo— Echo— Echo round the earth and main—

Hal - le - lu - jah! Hal - le - lu - jah!

Echo round the earth and main—

6 4 3

round the earth and main—round the earth and main.

round the earth and main—round the earth and main.

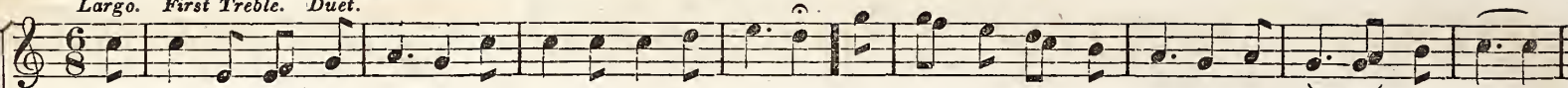
Echo— Echo round the earth and main.

round the earth and main—round the earth and main.

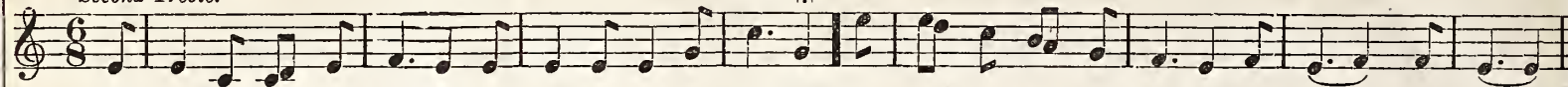
4 3 4 3

'How lovely are thy dwellings.'

[ANTHEM.]

Largo. First Treble. Duet.

How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts;
Second Treble.



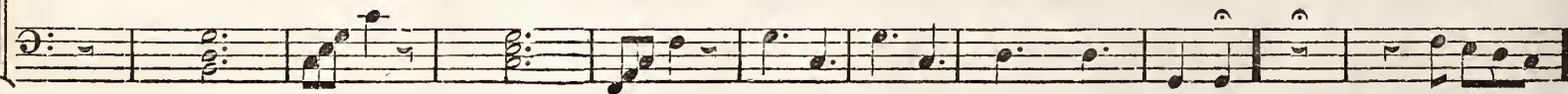
How lovely are thy dwellings—how lovely are thy dwellings—how lovely are thy dwellings, O Lord of hosts;
Instrument.



My soul doth long—my soul doth long to enter thy courts.



My soul doth long—my soul doth long—my soul doth long to enter thy courts. Blessed are they—



Ad Lib.

Blessed are they - - are they who dwell in thy house—for they shall always praise thee—they shall always praise thee.

Blessed are they who dwell - - who dwell in thy house—for they shall always praise thee—they shall always praise thee.

Chorus. Tenor. Duet. Tutti.

Alto. Second Treble. Alto.

How lovely are thy dwellings—how lovely are thy dwellings—how lovely are thy dwellings—O Lord of Hosts.

Treble. Base.

Blessed are they who

My soul doth long—my soul doth long—my soul doth long to enter thy courts. Blessed are they who

Blessed are they—Blessed are they - -

Blessed are they who

7 - 6 6 4 = 7

3 2 4 6 -

dwell - - who dwell in thy house—

dwell in thy house—For they shall always praise thee—they shall always praise thee. A - men— A - men.

- - are they who dwell in thy house—

dwell in thy house.

7 5 3 3 2 3 4 7

3 4 5 6 8 7 b7 - 5 =

Pia.

Pia.

'Great is the Lord.' [ANTHEM.]

Altered from Dr. Calcott.

339

Allegro.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a forte (*f*) dynamic. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, also beginning with a forte (*f*) dynamic. The fourth staff is a bass clef with the same key signature and time signature, containing a basso continuo line with figured bass notation: 4, 3 4 7 3, 3 4 5 3, 7 #. The lyrics for the second staff are: "Great is the Lord, and greatly to be praised—and greatly to be praised—and greatly to be praised, In the city of our". A *SOLI.* marking appears above the end of the first phrase.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4, containing a vocal melody with lyrics. The second staff is a treble clef with the same key signature and time signature, containing a vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, containing a vocal melody with lyrics. The fourth staff is a bass clef with the same key signature and time signature, containing a basso continuo line. The lyrics for the second staff are: "God, In the city of our God, in the mountain of his holiness—in the mountain of his holiness. Great is the Lord, and greatly to be praised—". A *Cho. f.* marking appears above the end of the first phrase. The lyrics for the third staff are: "Great is the Lord, and greatly to be praised—". A *Cho. f.* marking appears above the end of the first phrase. The lyrics for the fourth staff are: "Great is the Lord, and greatly to be praised—". A *Cho. f.* marking appears above the end of the first phrase.

mountain of his holiness— *Cho. f.*

Great is the Lord, and greatly to be praised— Great is the Lord, and greatly to be praised, In the

Cho. f.

Unison.

city of our God—In the city of our God—in the mountain of his holiness—in the mountain of his holiness— Great is the Lord, and

Soli. *Cho.* *P.*

Cho. *P.*

6 — 6 6 5 6 — —

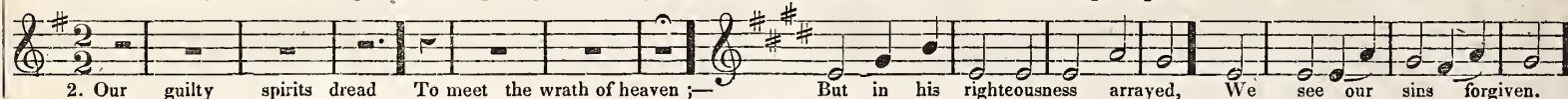
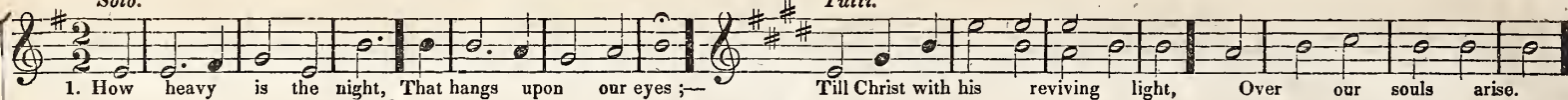
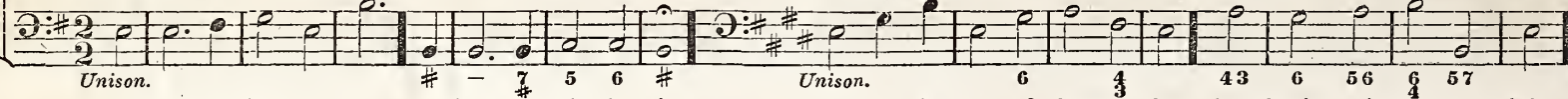
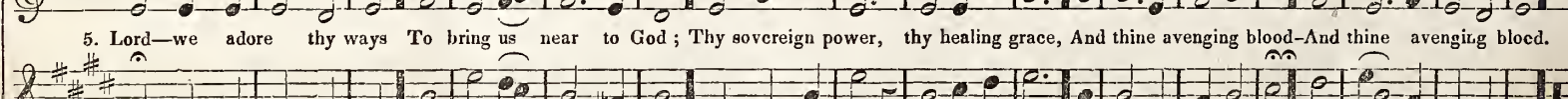
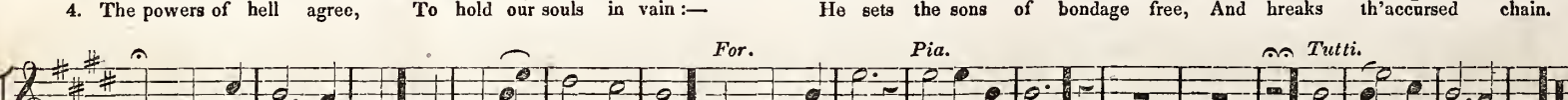
greatly to be praised, In the ci - ty of our God, in the mountain of his ho - liness— A - men, Amen.

f.

6 — — 6 6 5

'How heavy is the night.'

Hymn 98, Book 1, Dr. Watts.

*Solo.**Tutti.**Instrument.**Vocal Base.**Unison.**Unison.**Unison.**Unison.*

Thee will I love, my strength, my tower ; Thee will I love, my joy, my crown ; Thee will I love, with all my power ;

6 4 6 6 6

2d ending.

In all thy works, and thee alone : Thee will I love, till holy fire Fill all my soul with pure desire,

6 6 6 4 7

Allegro. Sym.

For. *Pia.* *For.*

Tenor.

Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy

Alto. f.

Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy

Treble.

Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy

Base. f.

Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy

Unison

6 4 6 6

foes shall oppress thee no more—thy foes shall oppress thee no more.

Sym.

foes shall oppress thee no more—thy foes shall oppress thee no more.

6 6 6 5 6 6 7 #

Arise! for the night of thy sorrow is o'er—

Bright o'er thy hills dawns the day-star of gladness—Bright o'er thy hills dawns the day-star of gladness.

First and Second Treble.

Pia.

For.

Awake! for the night of thy sorrow is o'er—

p. The night of thy sorrow—of thy sorrow is o'er.— Daughter of Zion! Daughter of Zion! Daughter of Zion! Awake from thy sadness! A-
Ad Lib. *For.* *f.*
p. The night of thy sorrow—of thy sorrow is o'er.— Daughter of Zion! Daughter of Zion! Daughter of Zion! Awake from thy sadness! A-
Ad Lib. *For.* *f.*
 The night of thy sorrow—of thy sorrow is o'er.— Daughter of Zion! Daughter of Zion! Daughter of Zion! Awake from thy sadness! A-
p. *Ad Lib.* *For.* *Solo.* *Tutti*

Unison.

wake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.
For.
 wake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.
For.
 Unison.

Sym.

The first system of music is a symphony (Sym.) section. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third and fourth staves are also treble clefs with a key signature of one sharp (F#). The music is written in 4/4 time and features various musical notations including eighth notes, quarter notes, and rests.

For. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far. - - - They

They fled like the chaff from the scourge that pursued them—

For. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far. They

Unison.

far - 6 - 5 - 6 - 5 - 6 - 5 - 6 - 5 - 6

fled like the chaff from the scourge that pursued them; Vain were their steeds and their chariots of war— Vain were their steeds and their chariots of war—

fled - - - - - Vain were their steeds and their chariots of war— Vain were their steeds and their chariots of war—

5 4 = 5 4 = 5 = 4 5 = Unison.

Vain were their steeds and their chariots of war! Daughter of Zion! Daughter of Zion! Awake! A—

Cres. *sf*

Cres. *Soli.* *Tutti.*

Vain were their steeds and their chariots of war! Daughter of Zion! Daughter of Zion! Daughter of Zion! awake from thy sadness! Awake! A—

Cres. *sf*

wake ! Awake from thy sadness ! Awake ! for thy foes shall oppress thee no more—thy foes shall oppress thee no more.

Unison.

3 4 3 3 4 7 4 3 6 7

Ritard : Poco e Poco.

Larghetto. Piano. Soli.

Daughter of Zion ! the power that hath saved thee, Extolled with the harp and the timbrel should he ; Daughter of Zion ! the power that hath saved thee, Ex-

Daughter of Zion ! the power that hath saved thee, Extolled with the harp and the timbrel should he ; Daughter of Zion ! the power that hath saved thee, Ex-

4 4 3 4 3 6 # 6 4 5 # 4 7 6 4 3 3 2 4 3 4 3 6

Allegro. For.

sf.

toll'd with the harp and the timbrel should be—Extoll'd with the harp and the timbrel should be;—Shout! for the foe is destroyed that enslaved thee, Th'oppressor is

sf.

toll'd with the harp and the timbrel should be—Extoll'd with the harp and the timbrel should be;—Shout! for the foe is destroyed that enslaved thee, Th'oppressor is

sf.

toll'd with the harp and the timbrel should be—Extoll'd with the harp and the timbrel should be;—Shout! for the foe is destroyed that enslaved thee, Th'oppressor is

sf.

toll'd with the harp and the timbrel should be—Extoll'd with the harp and the timbrel should be;—Shout! for the foe is destroyed that enslaved thee, Th'oppressor is

Unison.

vanquished and Zion is free! Shout! for the foe is destroyed that enslaved thee—Shout for the foe is destroyed that enslaved thee—Th'oppressor is

vanquished and Zion is free! Shout! for the foe is destroyed that enslaved thee—Shout for the foe is destroyed that enslaved thee—Th'oppressor is

Unison

vanquished, and Zion is free—Th'oppressor is vanquished, and Zion is free— Zion is free— Zion is free! Daughter of Zion! Daughter of Zion!

vanquished, and Zion is free - - - - - Zion is free— Zion is free! Daughter of Zion! Daughter of Zion!

free—Th'oppressor is vanquished, and Zion is free— 7 — 7 =

Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more--thy foes shall oppress thee no

Daughter of Zion! awake from thy sadness! Awake! Awake! Awake from thy sadness! Awake! for thy foes shall oppress thee no more—thy foes shall oppress thee no

6 — — 4 = = Unison. 5 4 3 3 4 7 4 3 6 7

more. Awake ! Awake ! Awake ! for thy foes shall oppress thee no more—shall oppress thee no more—thy foes shall oppress thee no more—no more—no more—no more.

more. Awake ! Awake ! Awake ! for thy foes shall oppress thee no more—shall oppress thee no more—thy foes shall oppress thee no more—no more—no more—no more.

Unison. 2 $\frac{3}{4}$ 7 Unison. 5 7

TOPSFIELD. L. M. [Chant.]

1. Ye christian heroes, go, proclaim Salvation in Immanuel's name ; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire— With holy zeal your hearts inspire ; Bid raging winds their fury cease, And calm the savage breast to peace.

6 7 7 6 6 6 7

O God, my Father and my King, Of all I have, or hope, the spring! Send down thy spirit from above, And fill my heart with heavenly love.

3 6 6 7 6 4 6 4 8 8 7 3 4 6 6 7 5 5 6 6 5

*Slow.***CALVARY. 8s, 7s & 4.**

Words by Geo. E. Head.

1. Hark! from yonder cross arise Notes of sadness—Jesus dies! On the cross the Lord of lords, Love for guilty man records; Sinner, sinner, Hear your dying Saviour's words.

2. Mortal! for your guilt I die, Guilt that dared your God defy; Blood for blood I freely give; Death I taste that you may live; Will you, sinner, Free salvation now receive.

6 # 5 6 # 6 6 # 6 # 3 3 3 6 4 5 # 6 # 6 # 6 4 5

[Choir.]

Salvation! Oh, the joyful sound.' [Hymn.]

For. Pia. For.

Salvation! Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

6 6 6 6 5 6 4 3 5 6 4 3 2 6 5 6 4 3

Slow and Soft. a tempo primo. mp.

Buried in sorrow and in sin At hell's dark door we lay;—But we arise by grace divine, To see a heavenly day—

Slow and Soft. a tempo primo. mp.

Unison.

5 4 3 2 1 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Sym.

But we arise by grace divine, To see a heavenly day. Salvation! Salvation! let the echo fly,

mf. *f.*

6 4 6 4 6 3 2 1 6 4 8 7 6 6 6 4 5

The spacious earth around; While all the armies of the sky, Conspire to raise the sound— Conspire to raise the sound.

5 6 4 # 7 Unison. 4 3 6 4 8 7

1. While my Re - deemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied.

2. Dear shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

p.

3 43 43 4 6- 43 56 7 4 7 65 #4 5 84 3 34 3 6 46 67-7

ZION. 8s, 7s, & 4.

1. On the mountain's top appearing, Lo! the sacred herald stands! } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands.
Welcome news to Zion bearing, Zion long in hostile lands. }

2. Lo! thy sun is risen in glory! God himself appears thy friend; } Great deliverance Zion's King vouchsafes to send—Great deliverance Zion's King vouchsafes to send.
All thy foes shall flee before thee; Here their boasted triumphs end: }

3. Enemies no more shall trouble; All thy wrongs shall be redressed; } All thy conflicts End in an eternal rest—All thy conflicts End in an eternal rest.
For thy shame thou shalt have double, In thy Maker's favor blest; }

Len.

6 - 6 - 4 3 6 - 6 - 4 3

Affettuoso

Cease, ye mourners, cease to languish O'er the graves of those you love; Pain, and death, and night, and anguish,

4 3 = 6 b 4 3 = 4 3 - # - 6 4 3 = 6 b 4 3 =

Enter not the world above— Enter not the world above.

2 4 3 4 3 7 6 6 5 6 6 5 7

- 2 While our silent steps are straying,
Lonely, through night's deepening shade,
Glory's brightest beams are playing
Round th' immortal spirit's head.
- 3 Light and peace at once deriving
From the hand of God most high,
In his glorious presence living,
They shall never—never die!
- 4 Endless pleasure, pain excluding,
Sickness there no more can come;
There, no fear of wo intruding,
Sheds o'er heaven a moment's gloom.
- 5 Now, ye mourners, cease to languish,
O'er the graves of those ye love;
Far removed from pain and anguish,
They are chanting hymns above.

* This tune was written by a young lady, a pupil of the editor, who died on the 13th of July, 1833, aged 16 years. A short time before her death, and while yet in good health, she selected these words (Church Psalmody, Hy. 676.) and composed the music for them. The family of the deceased, at the request of the editor, have kindly consented to its publication in the Choir

GENERAL INDEX.

Abbott	233	Bethlehem	266	Clarence	134	Edmunds	187	Hartwell	214	Lunenburg	214	Nichols	110	Peru	198
Acton	209	Beverly (C. M.)	146	Clyde	66	Edyfield	216	Harwich (1)	205	Lyman	35	Niger	81	Petersburg	190
Albans	76	Beverly (S. M.)	158	Coburn	257	Elim	206	Harwich (2)	205	Lyons	294	Nile	83	Petersham	229
Albany	95	Blackburn	140	Coe	235	Elton	167	Hawley	93	Magee	34	Norland (1)	174	Pisgah	309
Albee	132	Bladenburg	163	Colebrook	143	Epping	131	Haywood	202	Malone	247	Norland (2)	174	Pittsfield	299
Alden	133	Blake	146	Colchester	96	Evening Hymn	312	Hebron	28	Manchester	151	Northampton	288	Pomfret	52
Alexandria	95	Blakey	138	Colford	180	Exeter	240	Henderson	167	Mandell	204	Northbridge	128	Porter	90
Allen	198	Blendon	64	Conner	210	Falkland	166	Hermion	263	Marah	206	Northfield	285	Portuguese Hymn	297
Amberg	282	Bloomfield	58	Conway	98	Farmington	30	Hingham	52	Marcellus	169	Northwood	233	Prentiss	215
Amboy (major)	127	Bowen	70	Copeland	261	Farnsworth	26	Holyoke	148	Marion	74	Norton	183	Prescott	300
Amboy (minor)	127	Boxford	157	Corbic	84	Fenwick	224	Hopkinton	211	Marlborough	241	Norwalk	158	Preston	87
America	267	Boxley	66	Cordova	101	Ferry	111	Horeb	184	Marlow (major)	120	Norway	189	Putney	108
Amsterdam	277	Boylston	165	Corinth	130	Findley	99	Howard	102	Marlow (minor)	120	Norwich (C.P.M.)	194	Quebec	37
Anfield	217	Bradford	203	Corning	250	Finland	150	Hubbard	172	Marsh	230	Norwich (7s.)	215	Quito	40
Anson	53	Brentford	40	Coronation	91	Fiske 107 Field	105	Huron	147	Martyrs	111	Nottaway	77	Ramoth	43
Appleton	81	Brentwood	243	Costello	74	Fitchburg	104	Hutchings	89	Melford	124	Nottingham	145	Randolph	38
Arlington	119	Brewer	58	Corwen	119	Fleming	252	Illinois	31	Medway	55	Nuremburg (1)	228	Reading	44
Arnheim	61	Brimfield	94	Coventry	130	Fletcher	100	Inverness	162	Melrose	135	Nuremburg (2)	228	Redmond	304
Arundel	89	Broomley	60	Cranston	75	Folsom	302	Italian Hymn	269	Mendon	45	Oakham	267	Regis	92
Ashfield	48	Brown	221	Craven	85	Forbes	356	Jennings	155	Mercer 62 Melzar	251	Oakham	303	Rehoboth	116
Ashwell	207	Bucksport	211	Crawford	85	Foster	191	Jerauld	237	Merdin	281	Oakley	321	Rhine	103
Atlantic	71	Burford	129	Crockett	242	Framingham	159	Judea	107	Meredith	254	Ohio	172	Rhodes	88
Auburn	286	Burke	108	Dale	118	Fulton	117	Kambia	155	Meriden	134	Old Hundred	69	Riceborough	249
Auburn (Mount)	357	Burlington	314	Dallas	213	Galilee	201	Kedar	97	Merrimac	105	Oliphant	259	Richmond	276
Augusta	75	Burnet	154	Dalston	198	Gath	207	Keene	32	Merton	260	Olivet	268	Ridgway	123
Austin	123	Butler	61	Dalton	28	Genoa 220 Gerar	164	Kendall	253	Messina	244	Olmutz	178	Rindge	91
Ballstown	26	Cabot	27	Damascus	72	Germany	30	Kimball (1)	231	Methuen	262	Olney	160	Ripley	257
Baltic	122	Cadiz	27	Dane	255	Gethsemane	317	Kimball (2)	232	Mexico	122	Ontario	65	Riverton	118
Barre	47	Caldwell	218	Danvers	82	Gilead	45	Lancaster	33	Middlesex	192	Orange	101	Rockbridge	250
Bartlett	90	Calmar	296	Darien	59	Gordon	41	Lane	193	Middleton	353	Orford	35	Rockingham	56
Barton	129	Calvary	177	Dedham	87	Grafton	124	Lanesboro'	291	Milburn	137	Osborne	295	Rollo	168
Bates	223	Cantua	353	Douglass	149	Grant	218	Langdon	147	Mills	125	Osgood	248	Rothwell	34
Bath	51	Carlow	153	Dover	162	Greenland	156	Lathrop	179	Montrose	229	Overton	116	Rotterdam	216
Beaufort	126	Carver	252	Dows	84	Greenville	240	Laurel	255	Moorfield	163	Paddington	181	Rowley	270
Bedford	136	Castine	137	Doxology	316	Greenwood	291	Laurens	114	Monmouth	305	Palestine	284	Safford	36
Belcher (1)	79	Catel	152	Doylston	86	Groton	265	Lawrence	154	Mornington	181	Palestrina	231	Santee	121
Belcher (2)	79	Cedron	343	Dort	269	Habersham	176			Mount Auburn	357	Palmer	225	Saratoga	236
Belknap	149	Centreville	173	Drayton	93	Haddam	204	Lincoln	222	Nahant	50			Sardis	290
Bellingham	220	Cesarea	57	Dudley	200	Hall	230	Lindon	53	Nashville	182	Farker	38	Savoy	46
Bender	165	Chaplin	237	Dundee	141	Hallowell	223	Litchfield	140	Nazareth	37	Park Street	71	Seir	164
Berea	123	Chapman	266	Duren	306	Hamburg	57	Liverpool	153	Nebo	289	Peyel's Hymn	226	Sinai	106
Berkley	285	Chester	217	Earl	29	Hamilton	224	Lockport	170	Needham	258	Paxton	136	Scotland	208
Bernard	39	Chipman	148	Eastport	133	Hancock	156	London	141	Neva	135	Pelham	175	Seasons	70
Berwick	125	Cilecia	234	Easton	29	Hanover	32	Laban	171	Newbern	195	Pentleton	73	Sedgwick	82
Bethel	197	Clapton	234	Edgar	212		212	Lucas	264	Newburg	185	Pentonville	179	Sewall	186
			177	Edisto	112	Hartford	86	Ludlow	62	Newbury	208	Perry	115	Shelburne	60
														Sheba	17

GENERAL INDEX

Sherburne	73	St. Ann's	96	Tiber	157	Warwick	150	Woodbridge	287	Yarmouth	274	Head of the Church triumphant	809	
Shirland	173	St. Martin's	121	Tiberas	201	Waterbury	226	Woodford	144	Yates	78	High o'er the heavens, &c.	313	
Sicily	239	St. Paul's	25	Topsfield	352	Wayland	284	Woodman	256	Zanesville	272	How beautiful upon the mountains	323	
Sidney	63	St. Thomas'	178	Topsham	113	Wayne	64	Worthing	244	Zehulon	210	How heavy is the night	342	
Siloam	280	Sudbury	55	Tremont	138	Weldon	278	Wrentham.	166	Zion	356	How lovely are thy dwellings	336	
Silver Street	165	Suffield	279	Trenton	65	Wellville	78	Wrentham S.P.M.	199	Zoar	50	Morn of Zion's Glory	310	
Slade	80	Suffolk	67	Trenton (6 lines)	54	Welton	301	Wyer	151	Zurich	282	O how lovely is Zion	327	
Smyrna	245	Summer	275	Turin	219	Wentworth	160	Yale	59			On the mountains top appearing	356	
Somers	41	Sunbury	159	Urmund	283	Westborough	246					O praise ye the Lord! prepare, &c.	322	
Somerville	183	Sunderland	33	Venice	139	Western	109	HYMNS, ANTHEMS, &c.					O thou! from whom all blessings flow	321
Southampton	227	Swanton	268	Vincent	43	Westminster	180					Peace, troubled Soul	318	
Sparta	49	Syria	271	Wade	213	Westmoreland	98	Be joyful in God, &c.			320	Salvation! oh the joyful sound	354	
Spaulding	227	Talbot	39	Wadsworth	239	Whitby	294	Beyond where Cedron's Waters flow			317	The Lord is great	307	
Spencer	114	Tallis	102	Walden	46	Whiteland	76	Cease ye mourners, cease to languish			357	The Prince of Salvation, &c.	314	
Stamford	92	Tallis' Ev. Hymn	56	Waldo	49	Wilbraham	293	Come ye disconsolate			319	There is a fountain filled with blood	314	
Sterling	69	Tappan	298	Walton	42	Wilks	232	Daughter of Zion, &c.			344	The voice of free grace, &c.	306	
Stewart	110	Tarsus	109	Ward	31	Wilmington	104	Ere I sleep, for every favor			313	Thou art gone to the grave	303	
Stoddard	273	Tatnall	48	Wareham	142	Wilmot	222	God that madest earth and heaven			312	To Father, Son and Holy Ghost	316	
Stonefield	80	Templeton	100	Warner	161	Wilton	292	Great is the Lord			339	Watchman! tell us, &c.	326	
Stonington	161	Thanksgiving	322	Warren	63	Windham	51	Great God! what do I see and hear			305	When shall we meet again	315	
Stow (C. M.)	145	do Hymn	320	Warrenton	295	Winslow	68	Hark! the song of Jubilee			332	When the spark of life is waning	311	
Stow (H. M.)	202	Thetford	47	Warrington	44	Wiutthrop	233	Haste, O sinner, &c.			317	Ye christian heroes, &c.	352	
Succoth	43			Winchester	42									

METRICAL INDEX.

L. M.	Brewer	58	Gordon	41	Nottaway	77	Sherburne	73	Waldo	49	Amboy	127	Carver	137
Albans	76 Broomley	60	Hamburgh	57	Oakley	321	Sidney	63	Walton	42	Arlington	119	Castine	152
Anson	53 Butler	61	Hanover	32	Old Hundred	69	Slade	80	Ward	21	Arundel	89	Chester	148
Appleton	81 Cabot	27	Hebron	23	Ontario	65	Somers (6 lines)	41	Warren	63	Austin	123	Clarence	134
Arnheim	61 Cadiz	27	Hingham	52	Orford	35	Sparta	49	Warrington	44	Baltic	122	Colchester	96
Ashfield	43 Catel (6 lines)	343	Illinois	31	Parker	38	Sterling	69	Wayne	64	Bartlett	90	Colebrook (double)	143
Atlantic	71 Centreville	57	Keene	32	Park Street	71	St. Paul's	25	Wellville	78	Barton	129	Conway	98
Augusta	75 Clyde	66	Lancaster	33	Pendleton	73	Stonefield	80	Whiteland	76	Beaufort (double)	126	Corhic	84
Ballstown	26 Costellow	74	Lindon	53	Poinfret	52	Sudbury (6 lines)	55	Windham	51	Bedford	136	Cordova	101
Baltimore	42 Cranston	75	Ludlow	62	Quebec	37	Suffolk	67	Winslow (double)	68	Beknap	149	Corinth	280
Barre	47 Dalton	28	Lyman	35	Quito	40	Sunderland	33	Yale	59	Berea	128	Coronation	91
Bath	51 Damascus (6 lines)	72	Magee	34	Randolph	38	Talbot	39	Yates	78	Berwick	125	Corwen	129
Belcher (1)	79 Danvers	82	Marion	74	Reading	44	Tallis' Ev. Hymn	56	Zoar	50	Beverly	146	Coventry	120
Belcher (2)	79 Darien	59	Medway	55	Rockingham	56	Tatnall	43			Blackburn	140	Craven	85
Bernard	39 Earl	29	Mendon	45	Rothwell	34	Thetford	47			Blake	146	Crawford	85
Blendon	64 Easton	29	Mercer	62	Safford	36	Topsfield	352			C. M.			
Bloomfield	58 Farmington	30	Middleton	353	Savoy	46	Trenton (6 lines)	54	Albany	95	Blakely	138	Dale	118
Bowen	70 Farnsworth	26	Nahant	50	Seasons	70	Trenton	65	Albee (double)	132	Brimfield (double)	94	Derham	87
Boxley	66 Germany	30	Nazareth	37	Sedgewick	82	Vincent (double)	43	Alden	132	Burke	108	Douglass	149
Brentford	40 Gilead	45	Niger	81	Shelburne	60	Walden	46	Alexandria	95	Burford	129	Downs	84
									Ambov	127	Canton	153	Dovlston	86

METRICAL INDEX

Drayton	93	Porter	90	Falkland	166	Sewall	186	Chatham	217	Malone (double)	247	6s & 4s	Woodbridge	287	
Dundee	141	Preston	87	Framingham	159	C. P. M.		Chipman	234	Marlborough	241	America	267		
Eastport	133	Putney	108	Greenland	156	Foster	191	Dallas	213	(double)	241	Dort	269	8s & 6s.	
Edisto	112	Regis	92	Habersham (doub.)	176	Lane	193	Edgar (double)	212	Messina	244	Italian Hymn	269	Lanesboro'	291
Epping	131	Rehoboth	116	Hancock	156	Middlesex	192	Edyfield	216	Mount Auburn	357	Oakham	267	Sardis	290
Ferry	111	Rhine (double)	103	Harlem	171	Newbern	195	Fenwick	224	Ripley (double)	257	Olivet	268		
Findley (double)	99	Rhodes (double)	88	Henderson	167	Norway	189	Genoa	220	Saratoga (double)	236	Swanton	268	8s, 6 & 4.	
Finland	150	Ridgway	123	Hubbard	172	Norwich	194	Grant	218	Scilly	239			Greenwood	291
Fiske	107	Rindge	91	Inverness	162	Peru	196	Hall	230	Smyrna (double)	245	6s & 9s.			
Fitchburgh	104	Riverton	118	Jennings	155	Petersburg	190	Hallowell	223	Wadsworth	239	Rowley	270	10s.	
Fletcher	100	Santee	121	Kambia	155	Somerville	188	Hamilton	224	Westborough	246			Whitby	294
Forbes	356	Saybrook (major)	106	Lathrop	179			Hartwell	214	Winthrop (double)	238	6s & 10s.		Wilbraham	293
Fulton (double)	117	do (minor)	106	Lawrence	154	S. P. M.		Kimball (1)	231	Worthing	244	Syria	271	Wilton	292
Grafton	124	Spencer	114	Lee	171	Allen	198	do (2)	332						
Hartford	86	Stamford	92	Lockport	170	Bethel	197	Lincoln	222	8s, 7s & 4.		7s & 6s.		10s & 11s.	
Hawley	93	St. Ann's	96	Loudon	164	Dalston	198	Lumenburgh	214	Calvary	353	Amsterdam	277	Caldwell	296
Holyoke	148	St. Martin's	121	Marecellus (double)	169	Dudley	200	Marsh	230	Carlow	252	Richmond	276	Lyons	294
Howard	102	Stewart	110	Moorfield	163	Wrentham	199	Montrose	229	Coburn	257	Stoddard	273	Osborne	295
Huron	147	Stow	145	Mornington	181			Northwood	233	Copeland	261	Suffield	279	Warrenton	295
Hutchings	89	Tallis	102	Norland (1)	174	H. M.		Norwich	215	Corning	250	Summer	275		
Judea	107	Tarsus	109	do (2)	174	Aetou	209	Nuremburg (1)	228	Fleming	252	Weldon	278	11s.	
Kedar (double)	97	Templeton	100	Norwalk	158	Ashwell	207	do (2)	228	Kendall	253	Yarmouth	274	Pittsfield	299
Langdon	147	Topsham (double)	113	Ohio	172	Bradford	203	Palestrina	231	Laurel	255	Zanesville	272	Portuguese Hymn	297
Laurens	114	Tremont	138	Olmutz	178	Bucksport	211	Palmer (6 lines)	225	Meredith	254			Prescott	300
Litchfield	140	Venice (double)	139	Olney	160	Conner	210	Parthia	226	Merton	260	7s, 6s & 8.		Tappan	298
Liverpool	153	Wareham	142	Paddington	181	Elim	206	Petersham	229	Methuen	262	Siloam	250		
London	141	Warwick	150	Paris	164	Galilee	201	Prentiss	215	Needham	258			11s, 4s & 7s.	
Marlow (major)	120	Western	109	Pelham (double)	175	Gath	207	Rotterdam	216	Oliphant	259	7s, 6s & 7s.		Welton	301
do (minor)	120	Westmoreland	98	Pentonville	179	Haddam	204	Southampton	227	Osgood	248	Merdin	281		
Martyrs	111	(double)	98	Rollo	168	Harwich (1)	205	Spaulding	227	Pond	251			11s & 10s.	
Manchester	151	Wilmingon	104	Shirland	173	do (2)	205	Turin (6 lines)	219	Riceborough	249	1s & 8s.		Folsom	302
Medford	124	Woodford (double)	144	Silver Street	165	Haywood	202	Wade	213	Rockbridge	250	Amberg	282		
Melrose	135	Wyer	151	Stonington	161	Hopkinton	211	Waterbury	226	Woodman	256			11s, 6s & 9.	
Meriden	134			St. Thomas	178	Mandell	204	Willis	232	Zion	356	7s & 6s.		Oakham	303
Merrimac (double)	105	S. M.		Snbury	159	Marah	206	Wilnot	222			Zurich	282		
Mexico	122	Bender	168	Tiber	157	Newbury	208			4s, 6s & 8s.				11s & 12.	
Milburn	137	Beverly	158	Warner	161	Stow	202			Hermon	263	8s & 4s		Redmond	304
Mills	125	Bladenburg	163	Westworth	160	Tiberias	201	8s & 7s.				Palestine	284		
Neva	135	Boxford	157	Westminster	180	Zebulon	210	Brentwood (double)	243	5s & 6s.		Urnund	283	12s.	
Nichols	110	Boylston	165	Wrentham	166			Cesarca	237	Groton	265	Wayland	284	Duren	306
Nile (double)	83	Burnet	154					Cileia	234	Lucas	264				
Northbridge	128	Calmar	177	L. P. M.		Abbott	233	Coe (double)	235			8s.		12s & 11s.	
Nottingham	145	Cedron	173	Edmands	187	Anfield	217	Crockett (double)	242	5s & 8s.		Auburn	286	Scotland	308
Orange	101	Clapton	177	Horeb	184	Bates	223	Dane	255	Bethlehem	266	Berkley	285		
Overton	116	Colford	180	Nashville	182	Bellingham	220	Exeter (double)	240			Nebc	289	12s, 11 & 8.	
Paxton	136	Dover	162	Newburg	185	Brown (double)	221	Greenville (double)	240	6s.		Northampton	288	Burlington	314
Perry	115	Elton	167	Norton	183	Caleutta	218	Jerauld	237	Chaplin	266	Northfield	285		

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